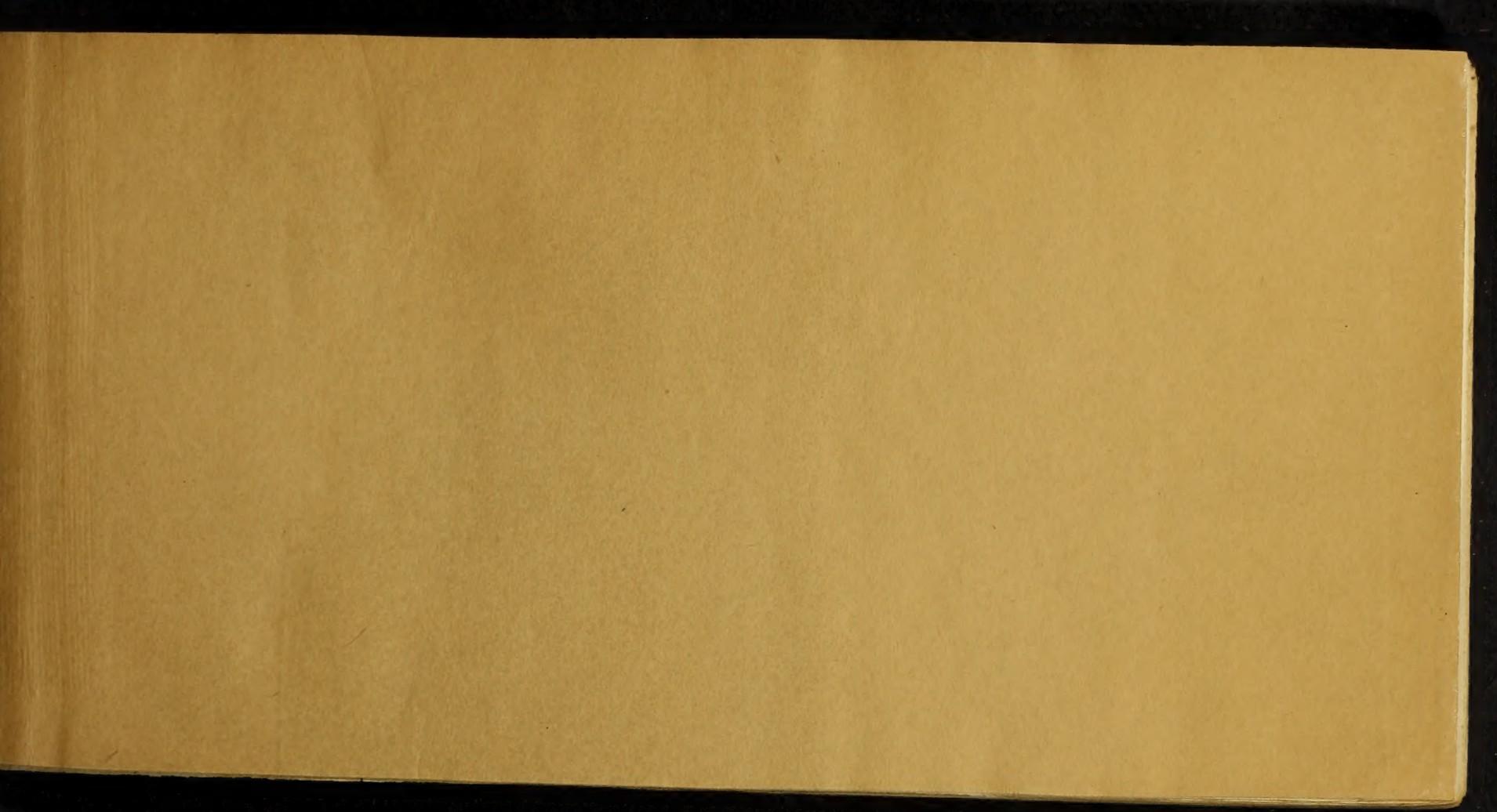
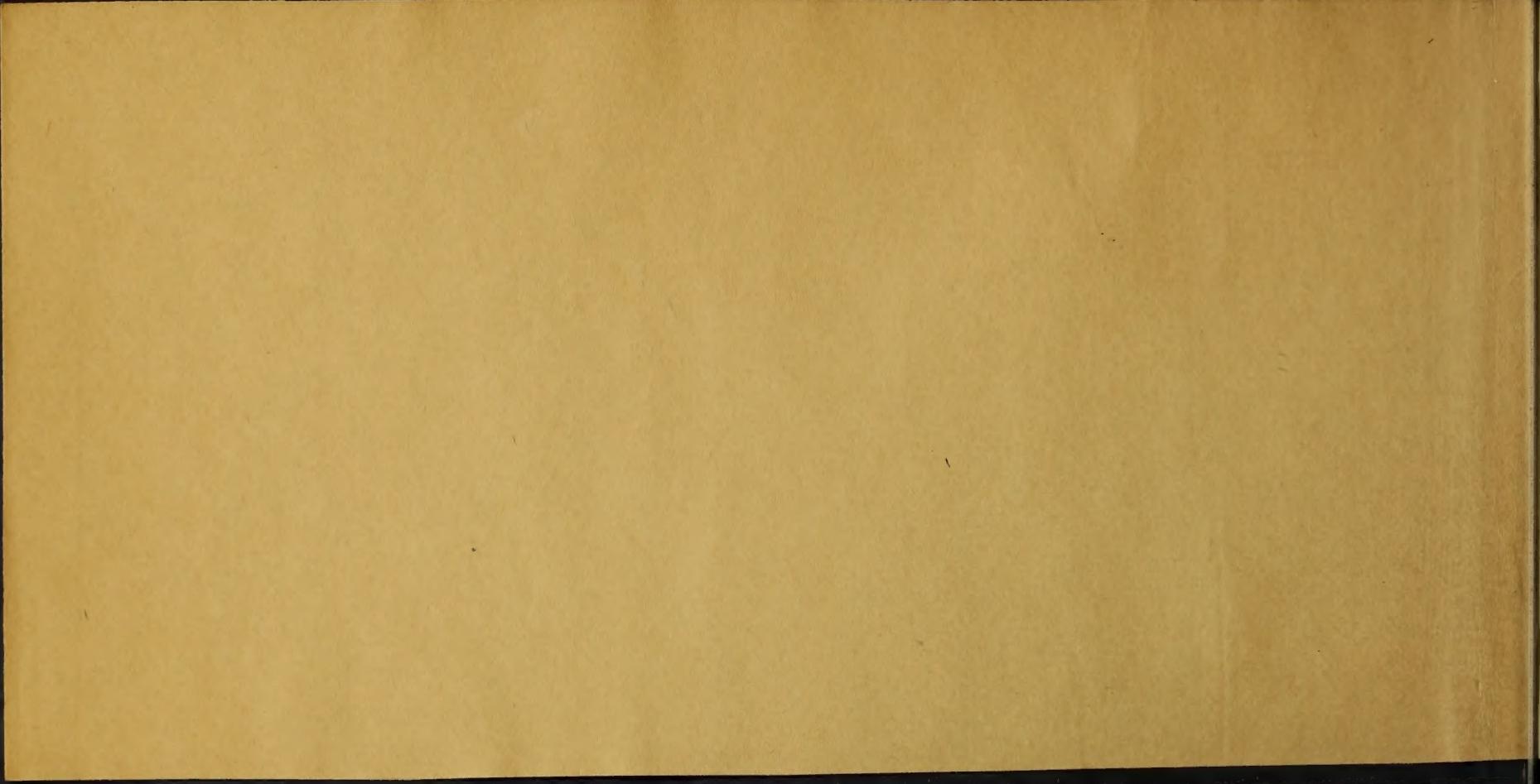
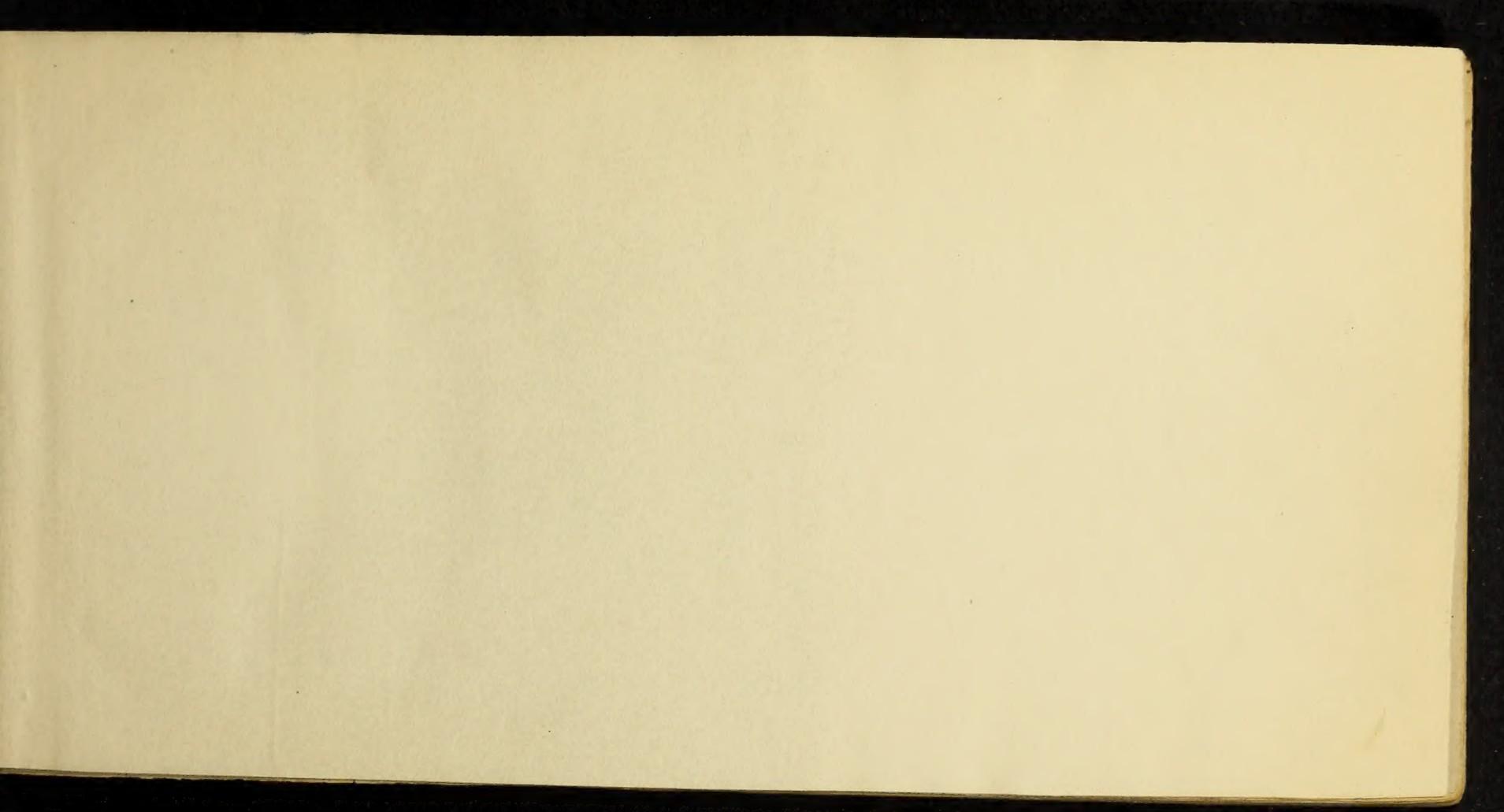


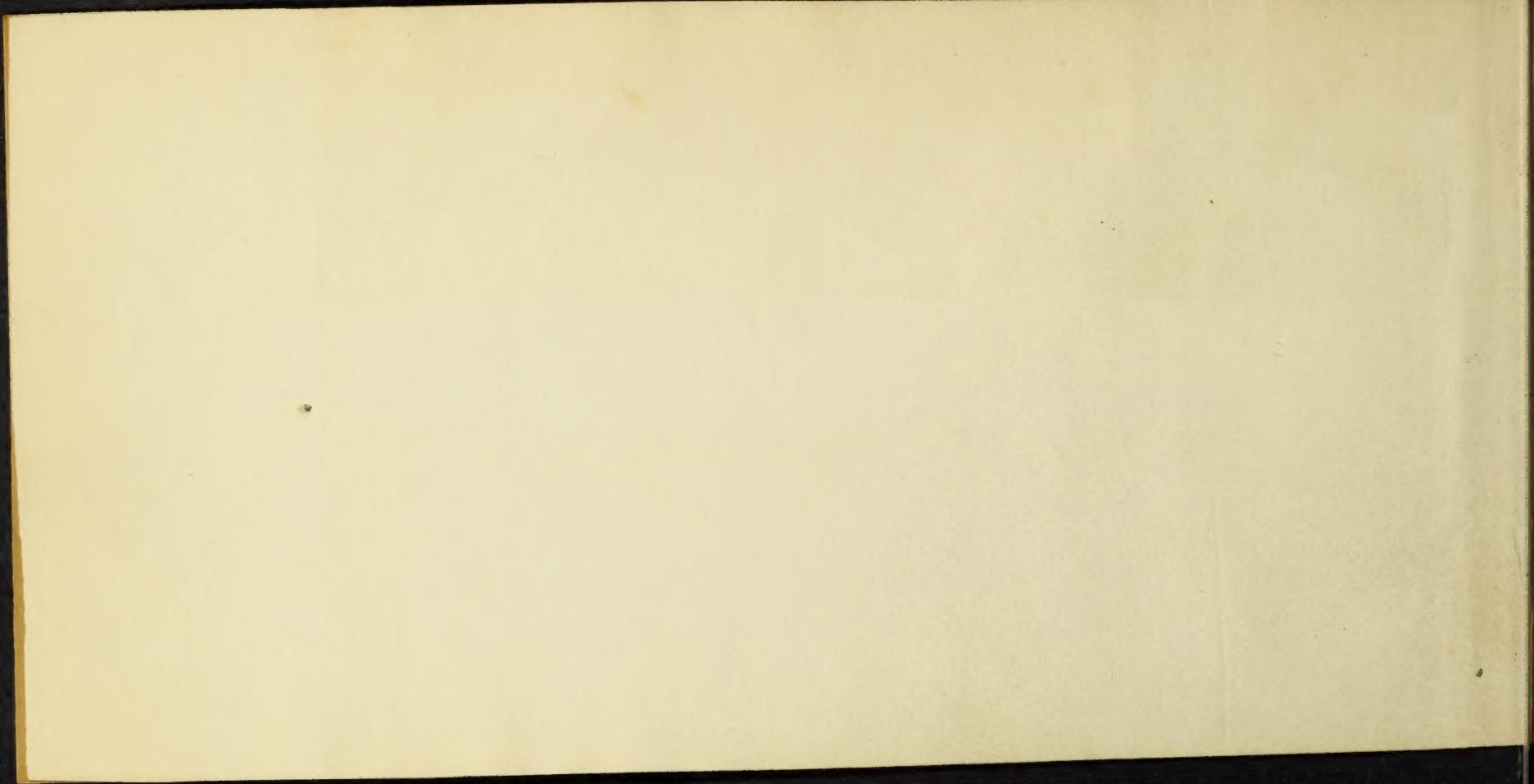
2
eNo M. 447.47

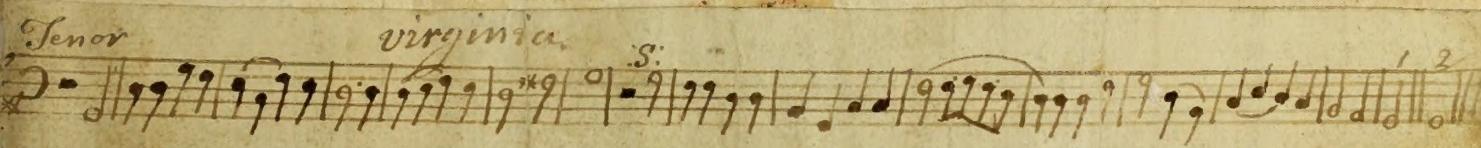












John G. Brown

THE
MASSACHUSETTS HARMONY.

B E I N G
A NEW COLLECTION OF
P S A L M T U N E S,

FUGES AND ANTHEMS,

S E L E C T E D

From the most Approved A U T H O R S, Ancient and Modern:

BY A LOVER of HARMONY.

BOSTON:

7203

PRINTED for, and Sold by JOHN NORMAN, at his Shop in Marshall's Line, near the Boston Stone; where may be had a new Collection of Tunes
suitable to bind up with WATT's Psalms and Hymns; also, the British Grammar, French Grammar, Spelling Books, Psalters, Primers, &c.

	I	N	D	E	X.	M. 447.47	S.
Times	Page.						
A		F	24				
A IPSURY	12	Fairfield	24	Norwich	53	Springfield	41
Amherst	13	Falmouth	24	Newbury	38	Salem	38
Ames	81	Funeral Thought.	10	North Street	78	South	45
B	23	G	82	O	28	Sutton	50
Bellona	45	Guilford	39	Old Hundred		Stockbridge	35
Bingham	65	Grantham		P		Suffield	31
Blandford	25	H		Putney	33	Sheffield	77
Brookfield	23	Hanover	95	Poole	36	Savoy	23
Bush	17	Hartford	29	Philadelphia	43	St. Ann's	11
Bunker Hill	14	Hatfield	88	Plymouth	70	St. James'	32
Buxton	9	I	80	Paria	87	St. Heliens	40
Canton	9	Islington	47	Parndon	20	St. Martins	50
Common Grove	8	Isle of Wight	19	Psalm ^r 25	53	St. Matthews	16
Duckingham		Irish	38	Ditto 122	27	W	
C	7	Infant Saviour		Ditto 3	30	Waddington	88
Colchester	81	K		Ditto 33	34	Winchester	8
Canterbury	52	Kingsbridge	33	Ditto 136	35	Wickham	21
Caroline's Hymn	48	L		Ditto 46	37	Wantage	23
Chelmsford	42	Landaff	83	Ditto 15	49	Wells	25
Childerhough		Lydd	89	Ditto 34	6	Windsor	44
D	51	Lexington	22	R		A N T H E M S.	
Dalston	29	Little Mariborough	10	Rothwell	47	Arise Shine O Zion	60
Danish	84	M		Rickmansworth	78	I will Sing	71
Denmark		Moreton	46	Rixton	13	Lift up your Heads	90
E	14	Morning Hymn	ibid.	Richmond	12	O Lord God of Israel	54
Easingham		Middletown	32	Rochester	7	The Beauty of Israel	66
		Milford	26				

* The Cliff on the Tenor, in the 15th Psalm Tune, should be on the upper line but one.

P R E F A C E.

TH E Motives which first induc'd me to publish the following sheets, were the repeated solicitations of many persons, and a sincere desire to furnish Schools with a variety of plain Psalm Tunes, and such as were particularly adapted to public social Worship. I have selected most of the Fuges and Anthems from different European Publications, and some are entirely Original. I wish'd to have added several other Anthems; but the propos'd size wou'd not admit of it. I hope none of those worthy Characters who have heretofore published Books of this kind, will be so ungenerous as to brand me with the appellation of pirate, or plagiary, because I have so high an opinion of their knowledge in this Science, their judgment, and good taste, as to publish some of their Compositions. If I have any claim to truth, I shall be believed when I assert, that I did not undertake this Compilation from lucrative motive, but, as hinted before, with a desire to be serviceable to such as wish to gain some knowledge in this divine Science. I have endeavoured to fill the following pages with the works of the most approved Authors, both ancient and modern, though it cannot be expected that all the good pieces which they contain can appear in so small a compass as this; doubtless there may be many in this, which the judicious and curious may think might have been omitted, and their places filled with those which are better. I am very sensible, that no publication of this kind will universally please; because those pieces which agreeably affect the auricular Organs of some, will not strike others in the same manner: And indeed there are some stoic souls, whom music's charms could never move, and who would not blush to assert, that the grinding of knives entertained them as agreeably as Handell's organ. Which I have nothing to say; but only that they are deprived of part of that pleasure and satisfaction which I enjoy. I shall receive it kindly of those who may discover errors, if they would judge candidly, and hope to be believed when I assert, that I have meant well, and had this collection been as much better as some may think it might have been, they should have been as sincerely welcome.

The EDITOR.

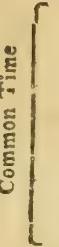
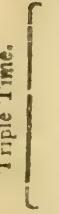
A D V E R T I S E M E N T,

SOME Tunes (being given to the Engraver, who took them from wrong publications) will appear without the usual Cliff on the Counter, and some with double Bars, and two or three with a C Cliff on the Tenor, from the great Mr. Arnold, who always used the Cliff: But as the Counter may as easily be sung without a C Cliff, and the Tenor with a C, as a G Cliff, and the trouble of erasing would be so great, I presume it will be excused. Some discords may be found in several pieces; but they are allowed when properly covered, and all parts move together; and I only wish there may not more be made in performing the pieces, than there really are in them. I must confess, I don't think it absolutely necessary to introduce discords into the composition of a tune, in order to have some discovered in performing it. And I wish Masters in particular would attend to such persons, and choirs as they intrust, and observe that they give the right sound to Mi, in a natural Sharp key; for 'tis very seldom that I hear St. Hellens or 34th Psalm, &c. sung right, and even by such persons, who would not think you complimented them too highly, if you told them they had a most delicate ear, and could accurately distinguish between a concord and discord, even if they were then grating your ear with their Jargon. Correctness has been the principal object in view, if I have failed in attempting to obtain it, the indulgence of the public, and the candor of teachers in particular, will plead in my favour. I shall omit suggesting any rules respecting composition, lest it might be too justly observed, that I had attempted what I did not sufficiently understand.

ORNAMENTS of MUSIC.

IN performing vocal Music, it is absolutely necessary, that the voice should be as clear as possible, that every note should be sounded clear and distinct; the words and syllables, should be pronounced plain and full, except such, in which are letters, which are not sounded in common pronunciation, as in people, chosen, &c. Accent is a certain force of the voice upon particular parts of the bar, and distinguishes one mood from another, and without which there would be but one mood. Common Time being divided into four equal parts, the first and third are accented. Triple Time into three equal parts, the first and third likewise. Compound Time into six, the first and fourth are accented. The first part of a Bar is always accented, and more forcibly than the last accented part. The fourth Mood of Common Time, and the Moods of Triple, can but just be said to have more than one accent in a Bar. The length of Notes sometimes answers, in some measure, for force of voice, which is common in Triple Time; by this Notes of Syncopation are formed, which interfere with the proper Accent, and have it in the middle of the Note. The accent of the Music should always agree with emphatical Words and accented Syllables.

O F M O O D S.

Common Time. 	First	C Common Time is measured by even Numbers, as 2, 4, 8, &c. each bar including such a Quantity of Notes, or Rests, as will amount to a Semibreve, which is the Measure Note, and is to be founded while you may distinctly tell 1, 2, 3, 4, containing 1, 2, with the hand down, and 3, 4, with it up.
	Second	G Has a Semibreve for the Measure Note, and beats after the same manner, only half as quick again.
	Third	D or F Has the same Measure Note, and Sung as quick again as the first and second, the hand once down, and once up in each Bar, which contains two beats.
	Fourth	E H This has a Minim for a Measure Note, and beat as in the last, only a third quicker
Triple Time. 	First	3 Triple Time is measured by odd Numbers, as three Minims, three Crotchets, three Quavers, and in a Bar. This Mood contains three Minims in a Bar; and sung in the time of two Seconds, two beats down, and one up.
	Second	3 Contains three Crotchets, or a pricked Minim in a Bar, and beat after the same manner, but a third quicker.
	Third	3 Has three Quavers in a Bar, and Sung a third quicker than the 2d—two beats in a Bar, the Hand twice as long down as up.
	Fourth	6 Contains six Crotchets in a Bar, three beat down, and three up, two beats in a Bar.
Compound. 	First	6 Contains six Quavers in each Bar, three beat down, and three up, in each Bar.
	Second	8

Treble and Tenor

G	
F	sol
E	fa
D	la
C	sol
B	fa
A	mi
G	la
F	sol
E	fa

This Cliff  is used on the Treble and Tenor, and is always on the Second line from the bottom.

Counter,

G	sol
F	fa
E	la
D	sol
C	fa
B	mi
A	la
G	sol
F	fa

This Cliff  is seldom used but in Counter, and is placed on the middle Line and is called the C Cliff.

Bass.

A	la
G	sol
F	fa
E	la
D	sol
C	fa
B	mi
A	la

This Cliff  used only in Bass, is set on the Second Line from the Top, and is called the F Cliff.

T S E G A M U T, &c.

Names	Notes	Refts
Semibreve	Q	
Minim	9	
Crotchet	6	
Quaver	3	
Simiquaver	7	
Demisemiquaver	3	

If there are neither Flats nor Sharps on a Tune, Mi is in —B. But if B be flat Mi is in —E. If B & E be flat Mi is in —A. If B E & A be flat Mi is in —D. If B E A & D be flat Mi is in —G. If B E A D & G be flat Mi is in —C. If B E A D G & C be flat Mi is in —F. If B E A D G C & F be flat Mi is in —B.

If F be Sharp Mi is in —F. If F & C be sharp Mi is in —C. If F C & G be sharp Mi is in —G. If C G & D be sharp Mi is in —D. If F C G D & A be sharp Mi is in —A. If F C G D A & E be sharp Mi is in —E. If F C G D A E & B be flat Mi is in —B.

The following Scale will easily discover whether a Tune is on a flat, or sharp Key, if the third sixth and seventh, are half a Tone higher, or are major thirds, sixth and seventh it is on a Sharp Key, if minor, then it is on a Flat Key. If the last Note in the Bass which is the Key Note, is immediately above Mi, consequently Fa, it is a Sharp Key, if below Mi, consequently La, the Tune is on a Flat Key.

Sharp Key.	Flat Key.
Major — Mi — 7th —	Minor — Sol — 7th —
Major — La — 6th —	Minor — Fa —
— Sol —	— La —
— Fa —	— Sol —
Major — La — 3d —	Minor — Fa — 3d —
— Sol —	— Mi —
— Fa —	— La —

Explanation of the several Musical Characters.

Characters.

A Brace.		Shews how many Parts move together.
Single Bar,		Divides the time equally according to the Measure Note.
Double Bar.		Denotes that the strain is ended.
A Stave		The five Lines on which the Music is written.
Ledger Line.		A Line added when the Notes ascend, or descend above or below the Stave.
A Flat.		Set before a Note, sinks it half a Tone.
A Sharp.		Set before a Note raises it half a Tone.
A Natural		Reduces a Note made Flat or Sharp to its primitive Sound.
A Slur.		Is drawn over or under as many Notes as are Sung to one Syllable.
F. ne.		Set over any three Notes, shews that they must be sung in the time of two.
Repeat.		Shews the strain, from the note over which it is placed to a double bar, or close, is repeated.
Dot or Point.		At the right hand of a Note, makes it half as long again, as without it.
Figures,		I. 2. Shew that Note under figure 1. is Sung before the Repeat, and under figure 2 after, but if tied, both are Sung after the Repeat.
A Close.		Shews the End of the Tune.

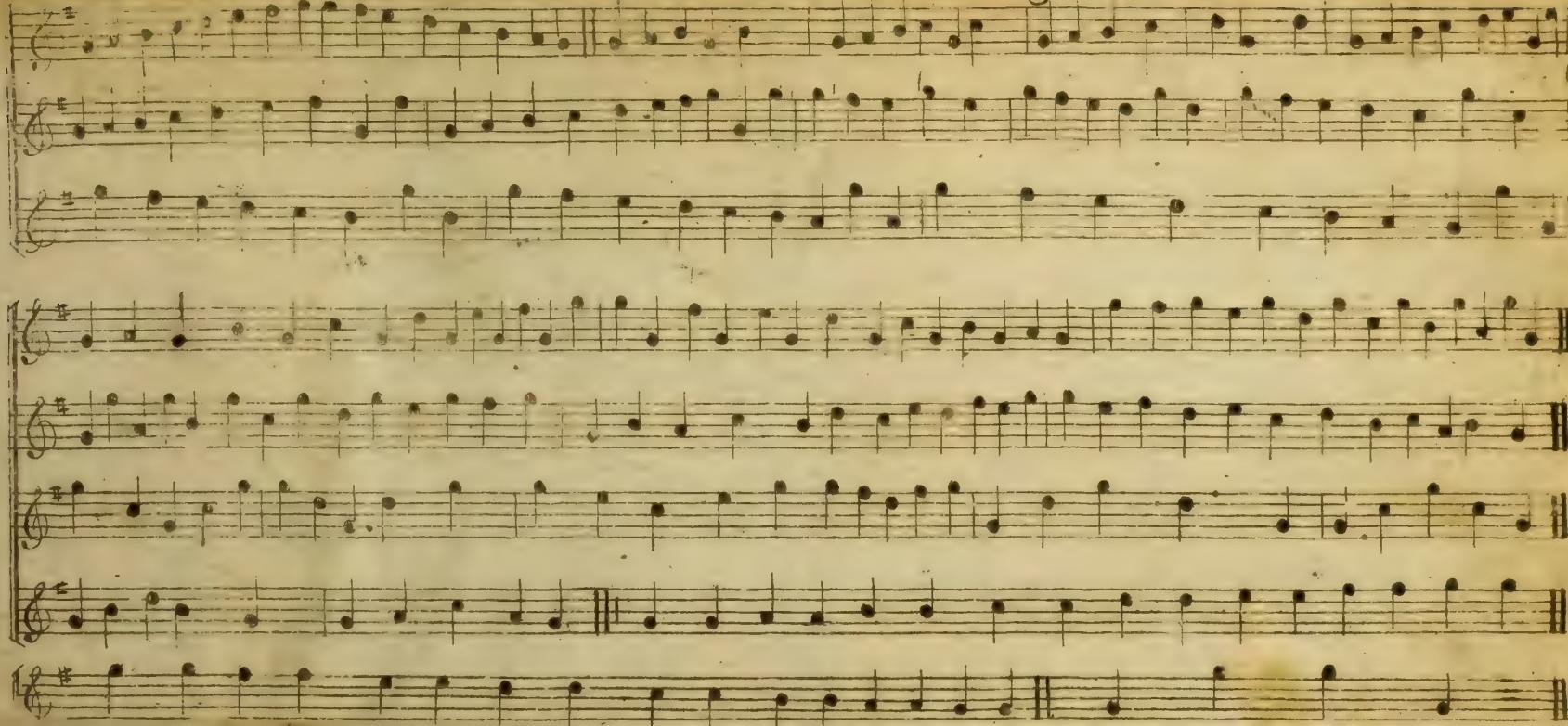
Of Flats, Sharps, and Transposition of Keys.

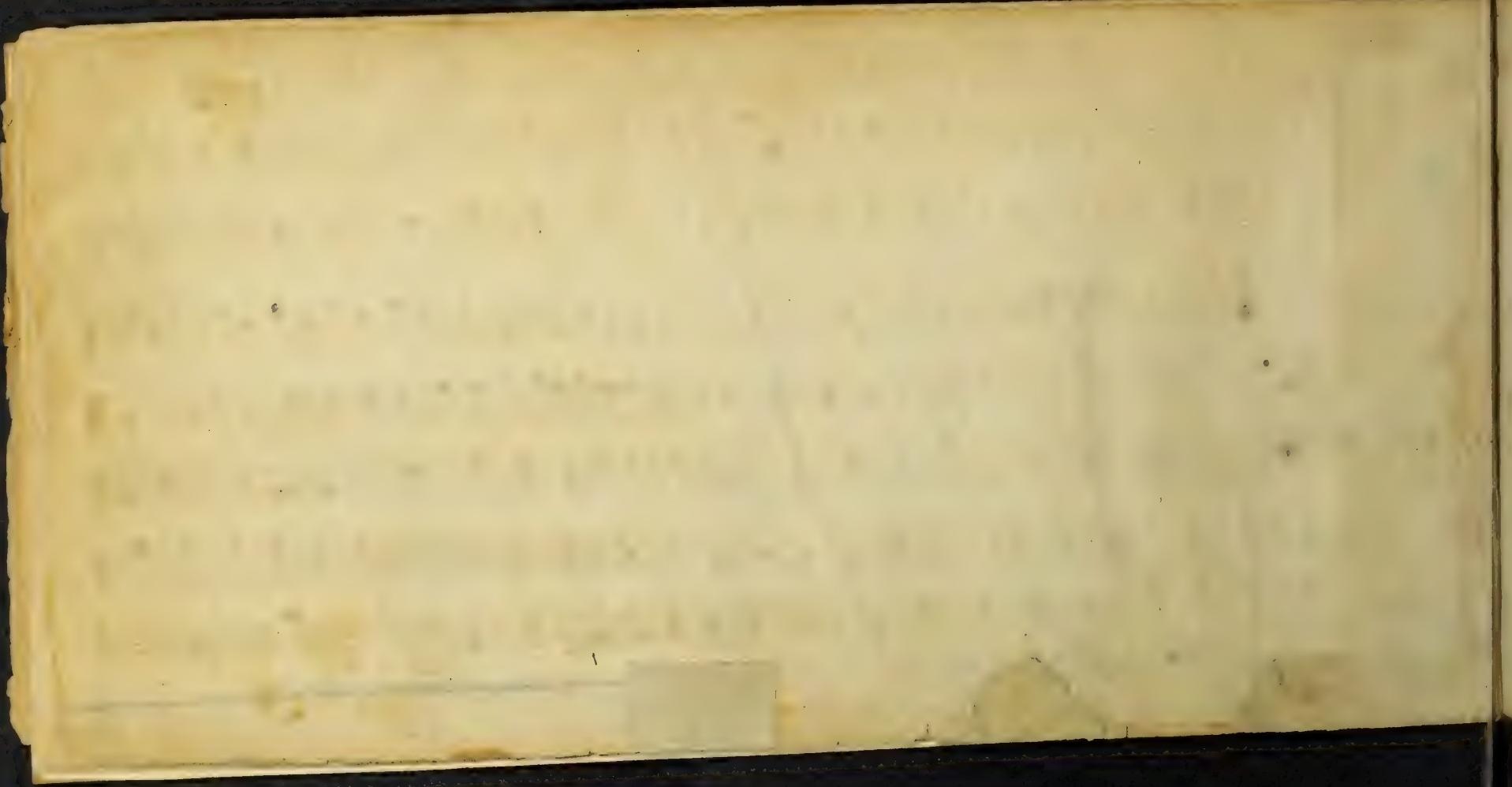
Flats and Sharps placed at the beginning of Tunes, regulate the Mi in the Transpositions of Keys. There are but two natural Keys in Music, viz. C the Sharp, or cheerful, and A the Flat and melancholly Key, and these are distinguished as may be seen in the Scale. No Tune can be formed on any other Key than these, without the addition of Flats or Sharps at the beginning, which brings the progressions of the other Keys to the same effect as the two natural Keys. The reason why the two natural Keys are so transposed, is to bring the several Tunes within the compasses of the human voice. Observe that from mi to fa, and la to fa, ascending, are but half notes, and from fa to la, and fa to mi descending.

N. B. Whenever you have found Mi, the Notes above are fa sol la, fa sol la ; and below, la sol fa, la sol fa, then Mi ag ain, whether Flats Sharps or not.

G A B C D E F G G F E D C B A G

Lessons for Tuning the Voice





Psalms 34. B.T.

:S:

The praises of my God shall

Thro all the changing scenes of life In trouble and in joy :S:

The praises of my

The praises of my God shall fill the

The praises of my God shall

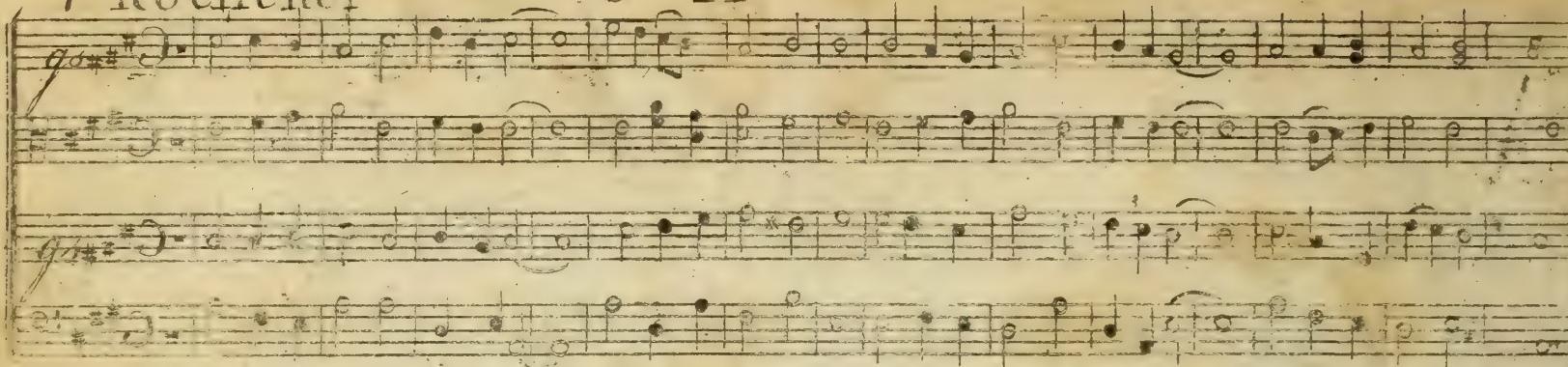
fill the praises of my God still fill my heart my heart and

d the praises of my God shall still My hear and tongue employ my heart and tongue em-ploy

ses of my God shall fill

7 Rochester

C. M.



Colchester

C. M.



Funeral Thought

10



Hark from the Tombs a doleful sound my ears attend the cry Ye living Men come view y ground where you must shortly lie



Little Marlborough



A II

11 Suffield Pf. 39.

Teach me the measure of my days thou maker of my frame :S: I would survey life's narrow space And learn how frail I am

St. Anns

My God my portion and my Love my ever lasting all I've none but thee in Heavn above or on this Earthly ball

Amherst P.M.

12



Richmond Words by Relly

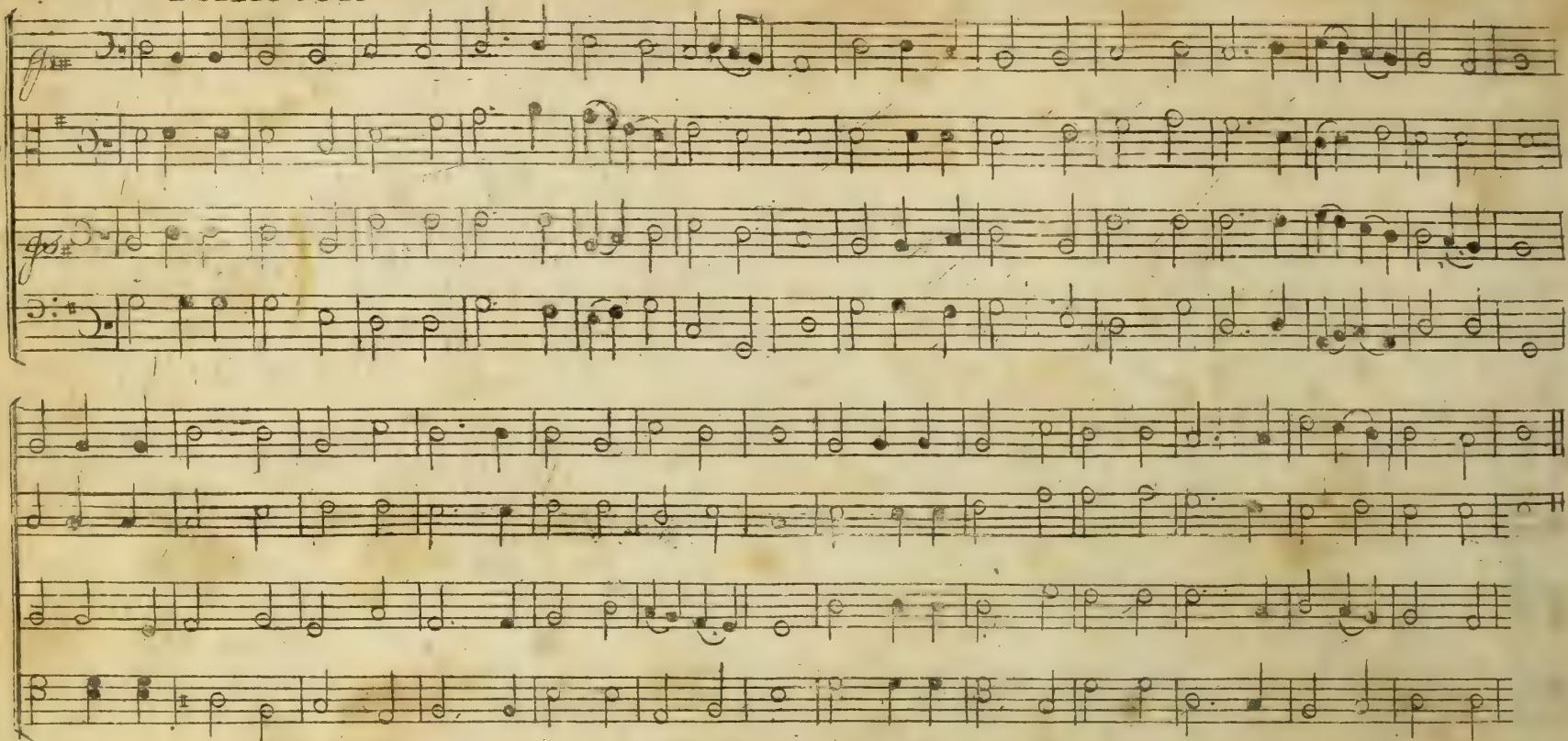
A handwritten musical score for Richmond, featuring four staves of music. The key signature is G major (one sharp), and the time signature varies between common time and 6/8. The music consists of eighth and sixteenth note patterns. Measure numbers 1 through 12 are present above the staves. The vocal part is indicated by the letter 'S' at the beginning of each line. The lyrics are written below the first staff:

My beloved hast away sick of love for thee I languish Fails my soul at thy delay Feels a dying lover's anguish

quickly quickly Jesus come O make my breast thy resting place

13

Rineton



Bedford

14



Effingham



75 Stockbridge Pf. 117 DW

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. The lyrics are: "Let the Redeemer's name be sung Thro' ev'ry land by ev'ry tongue let the Redeemer's name be". The second system starts with a bass clef, common time, and a key signature of one sharp. The lyrics are: "Let the Creators praise arise". The third system starts with a soprano clef, common time, and a key signature of one sharp. The lyrics are: "From all that dwell below the skies". The fourth system starts with an alto clef, common time, and a key signature of one sharp. The lyrics are: "Thro' ev'ry land by ev'ry tongue O come loud Anthems let us sing loud thanks to our almighty king for we our voices high should raise when our salvation's rock we praise". The piano part is indicated by a treble clef and a bass clef at the beginning of each system, with various dynamics and performance instructions written above the staves.

S^t. Matthews Ps. 147th D.W

16

With songs & Honours sounding loud Address the Lord on High over the Heavns he spreads his cloud & Waters veil the sky

He sends his showers of Blessings down to cheer the plains below He makes the grass the Mountains crown & corn in valleys grow

17 Bunker hill A Sapphic ode

A handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, Bass) on five staves. The score consists of ten measures. Measures 1-10 are shown, followed by a repeat sign with endings 1 and 2. The vocal parts are labeled S., A., T., B., B. from top to bottom. Dynamic markings include 'p', 'f', and 'ff'. Measure 10 ends with a double bar line and repeat dots, leading to endings 1 and 2.

Savoy Pf.47 D.W

18

Music score for Savoy Pf.47 D.W. featuring three staves of music in G major, common time, with a key signature of one sharp. The vocal line includes lyrics: "I O F oll a shout of sacred Joy To God the love reign king let ev'ry land their Tongue employ & Hymns of Tri umph sing".

Newbury Pf 77.

Music score for Newbury Pf 77. The vocal line includes lyrics: "How aw ful is thy chastning rod May thy own children say The great the wise the dread ful God How ho ly is his way". The score consists of four staves of music in G major, common time, with a key signature of one sharp. The lyrics are repeated in a descending pattern across the staves.

19

Irish.



Aylesbury.

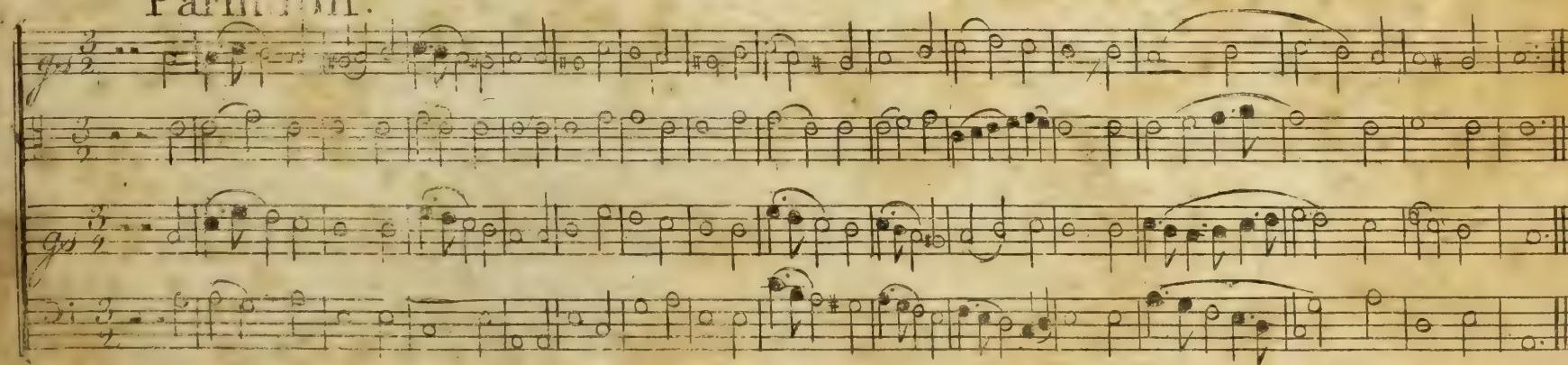


Cold 100.

20



Parimdon.



21. Wickham Pr 66th DW

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, treble clef for Soprano, alto clef for Alto, bass clef for Bass, and a C-clef for the piano. The key signature is one sharp. The vocal parts have lyrics. The piano part has a bass line and right-hand chords.

3 Come see the Won - ders of our God How glorious a re his ways In Moses
Hand he puts this Rod and cleaves the frightened Seas and cleaves the frightened Seas

Lexington

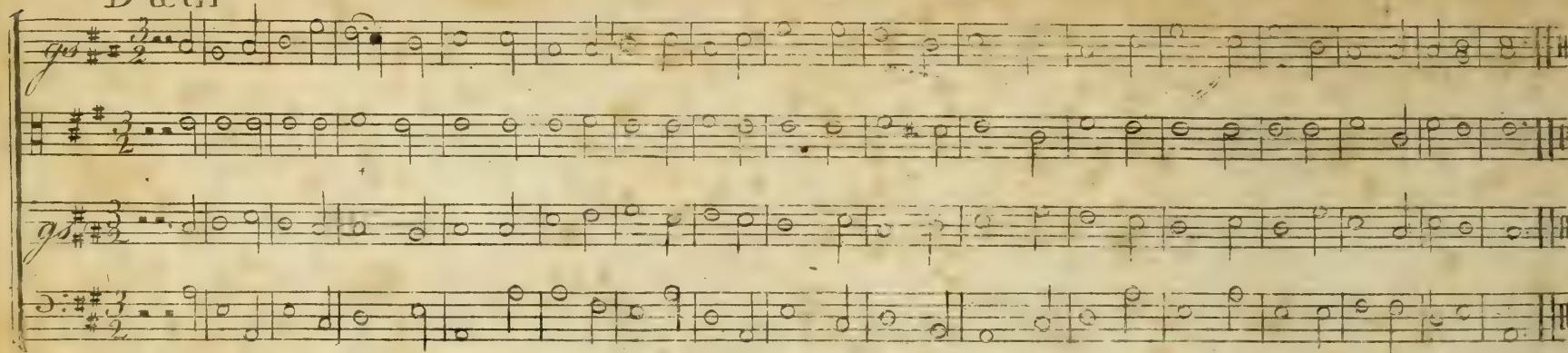
22

come let our voices join to raise a sacred song of solemn praise to GOD who sets enthroned on

high this Thot' our sorrows shall affwage That GOD's the same thro' ev'ry age he reigns supreme a... bove the sky

23

Bath



Wantage



Falmouth

24

Lord we come before thee now at thy feet we humbly bow oh do not our suit disdaine shall we seek the Lord in vain

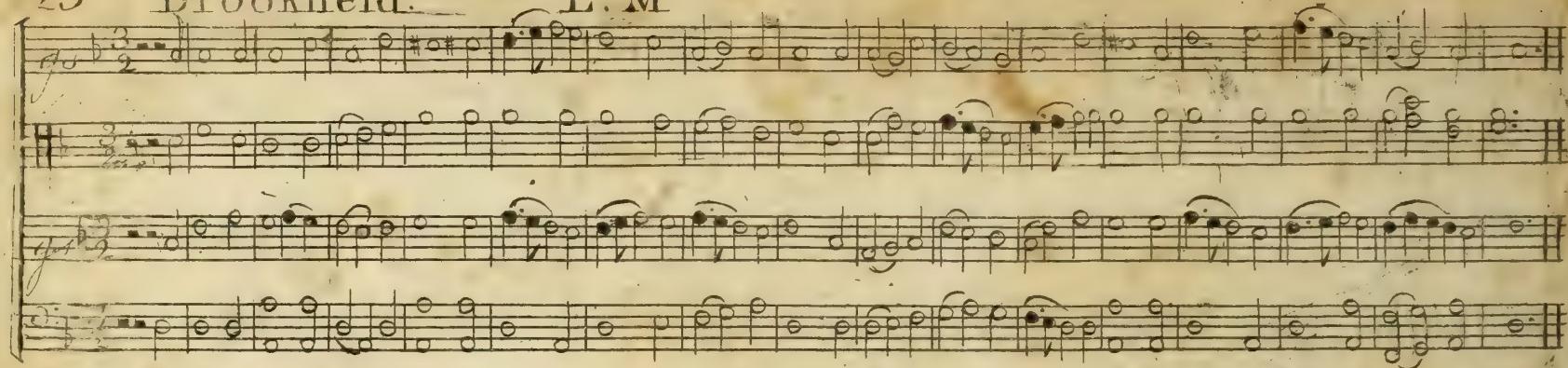


Lord on thee our souls de pend in compassion now descend Fill our hearts with thy rich grace Tune our lips to sing thy praise tune our lips to sing thy praise



25 Brookfield.

L.M



Wells. L.M



Milford.

26

If an gels fung a Saviours birth if an gels fung a

If an... gels fung a Sa... viours Saviour's birth on that au spi... cious morn

If angels fung a Sa... viours birth if angles fung

If an gels fung a Sa... viours birth if angles fung a

We well may i mi tate

now he again is born now he agam is born

We well may i mi tate

their mirth now he again is born

now he agam now he again is born

We well may i...mi...tate the urmirth we well may i...mi...tate

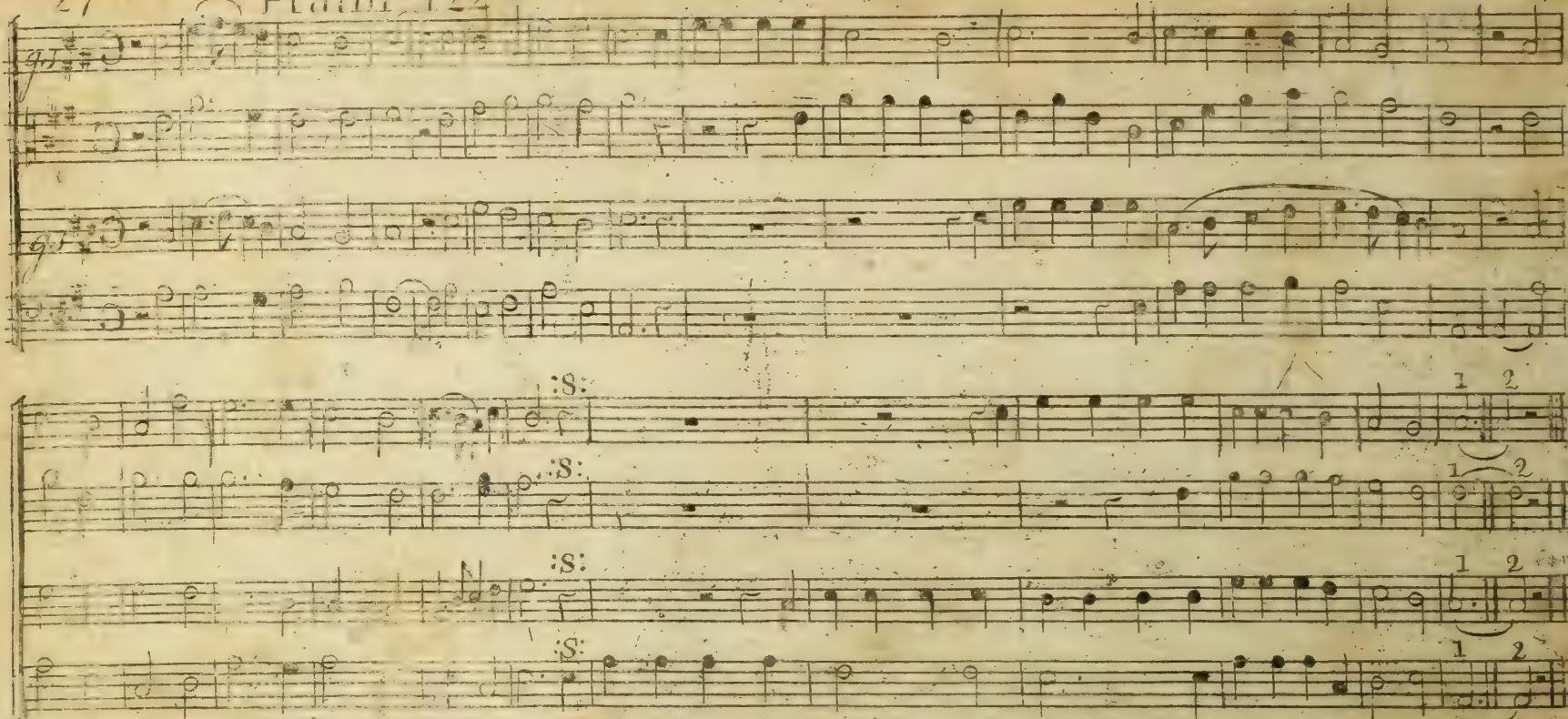
now he again is born

We well may imitate their mirth we well may i... mi ... tate

now he again is born now he again

27

Psalms 124



Beuuehem

73

The Angel of the Lord came

While shepherds watch their flocks by night abilitated on the ground The Angel of the Lord came down in glory shone around.

The

The Angel of the

The Angel of the Lord came down and

down and glory shone a round The Angel of the Lord came down and glory shone

Angel of the Lord came down and glory shone a round

And glo... rious glo... ry in glo... ry shone a round

Lord came down and glory shone a round

The Angel of the Lord came down

glory shone a round

L 1

29 Hartford. Pf. 24th.

This spacious earth is all the Lord's And men & worms and beasts and birds He rais'd the building on the Sea, And gave it for their dwelling place

:S: 1 2
But there's a brighter World on high, thy palace Lord above the sky: Who shall ascend that high abode and dwell so near his maker God

:S: 1 2
8

:S: 1 2

Psalm 3 89 Pf.

:S:

30

With rev'rence let the saints appear, with rev'rence let the saints appear

:S:

With rev'rence let the saints, the saints appear and bow before the Lord :S:

His

With rev'rence let the saints appear With rev'rence let the saints appear the saints appear

His high commands

With rev'rence let the saints appear with rev'rence let the saints appear

His high command with rev'rence

His high commands with rev'rence hear his high commands with rev'rence hear

And tremble at his word, and tremble at his word, tremble at his word

high commands with rev'rence hear his high commands with rev'rence hear

And tremble at his word and tremble at his word

rev'rence hear

And tremble at his word and tremble at his word

hear

his high commands his

And tremble at his word

31 The Infant Saviour

Soprano (S.)
Alto (A.)
Bass (B.)

O sight of anguish O sight of anguish view
it near what weeping what weeping innocence is here a manger for his bed

O sight of anguish O sight of weeping what weeping

He braves yeld refuge to his woe Men the worst brutes no pity show Nor give him friendly aid nor give him friendly aid

Middletown

32

Christ awhile to mortals givn

Hail the day that see him rise Ravish'd from our wishful eyes

Re ascend his na - the Heavn

There the pompous triumph waits Lift your heads e - ter nal gates wide un - sold the radient scene take the King of glory in

33 Putney

Man has a Soul of vast desires, He burns within with restless fires Tost to and fro his Passions fly from Va-ni-ty to va-ni-ty

Kingsbridge

Rejoice ye shining worlds on high Behold the king of glory nigh Who can this king of glo-ry be? the mighty Lord the Saviour he

Fiam 00.

A handwritten musical score for piano, page 34, measures 90-94. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is G major (one sharp). Measure 90 starts with a whole note followed by a half note. Measures 91-94 show a continuous sequence of eighth notes and sixteenth-note patterns.

A horizontal strip of handwritten musical notation on five-line staff paper. The key signature is one sharp, and the time signature is common time (indicated by '4'). The music consists of a single melodic line with various note heads, stems, and rests.

Rejoice ye righteous in the Lord This work Belongs to you Sing of his name his way his word How ho ly just & true

A horizontal strip of handwritten musical notation on five-line staves. The key signature is G major (one sharp). The time signature is common time (indicated by a 'C'). The music consists of a single melodic line with various note heads and stems.

A page from a handwritten musical score, page 10, system 1. The music is in common time (indicated by '2') and consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The key signature is one sharp (F#). The notation includes various note heads (solid black, open circles, etc.) and rests, with some notes connected by vertical stems. The manuscript is written in dark ink on aged paper.

A handwritten musical score for soprano (S.) in G major, 2/4 time. The score consists of two staves of music. The first staff begins with a whole note followed by a half note, then a series of eighth notes. The second staff begins with a half note, followed by a quarter note, then a series of eighth notes. The notation includes various note heads (solid black, open circles, solid dots) and rests.

A page from a historical manuscript featuring musical notation on five-line staves. The text above the music includes 'S His mercy and his righteous-ness' and 'and of grace.' The number '1 2' is located in the upper right corner.

:S: Let heaven and earth proclaim His works of nature and of grace Reveal his wondrous name

and I can trust my Lord to
 Hast thou not givin thy word To save my soul from death? And I can trust and I can trust my Lord to
 and I can trust my Lord and I can trust my Lord to
 And I can trust and I can trust and

:S: 1 ~ 2
 I'll go and come nor fear to die I'll go and come nor fear to die till
 :S: 1 ~ 2
 keep my mortal breath I'll go and come nor fear to die I'll go and come nor fear to die till from on high thou call me home
 :S: 1 ~ 2
 I'll go and come nor fear to die till from on high thou
 I'll go and come nor fear to die till from on high

Poole Pf. 104 Part 4th B & T

36

be - hold And in the deep, And in the

They that in ship with courage bold, O'er swelling waves their trade pursue, Do God's amazing works be - hold And in the deep,

be - hold And in the deep, And in the

be - hold And in the deep,

deep, And in the deep his wonders view his won - ders won - ders view, his won - ders won - ders view,

and in the deep, and in the deep his wonders wonders, won - ders view his wonders won - ders view,

deep, and in the deep the deep his won - ders won - ders view, his won - ders won - ders view,

and in the deep, and in the deep his won - ders, won - ders view, his won - ders, won - ders view,

37 Psalm 46. Pf 146

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are written in soprano, alto, and tenor/bass clefs. The piano part is indicated by a treble clef and a bass clef. The lyrics are integrated into the music, appearing below the vocal staves. The first two staves contain the lyrics: "I'll praise my maker with my breath And when my voice is lost in death Praise shall employ my nobler". The third and fourth staves contain the lyrics: "powers My days of praise shall ne'er be past While life and thought and being last or immortality endures". The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and some notes are connected by horizontal beams.

Salem Pf 74 B.T

Wilt thou no more re turn wilt thou no more

Why hast thou cast us off O God wilt thou no more re turn wilt thou

re turn

re turn

wilt thou no more

wilt thou no more re turn

S:

does thy fierce anger burn

does

why against thy chosen flock

O why against thy chosen flock

does thy fierce an

ger

S:

does thy fierce anger burn

does

O why against O

does thy

S:

39 Grantham PT

D. W.



This spacious Earth is all the Loue are, then the Worms & Pests & Birds Herold the Building on the Seas & gave it for their Dwelling place

But there a blyer world on high By Iulies Lord above daye Thou shall ascend that went abode and dwell so neare his Maker God

S:t Hellens Pf. 146th D.W.

40

I'll praise my Maker with my breath and when my voice is left in death praise shall employ my Notice

Powers my days of praise shall never be past while life & thought & being last or humor - tality endures

41

Springfield.

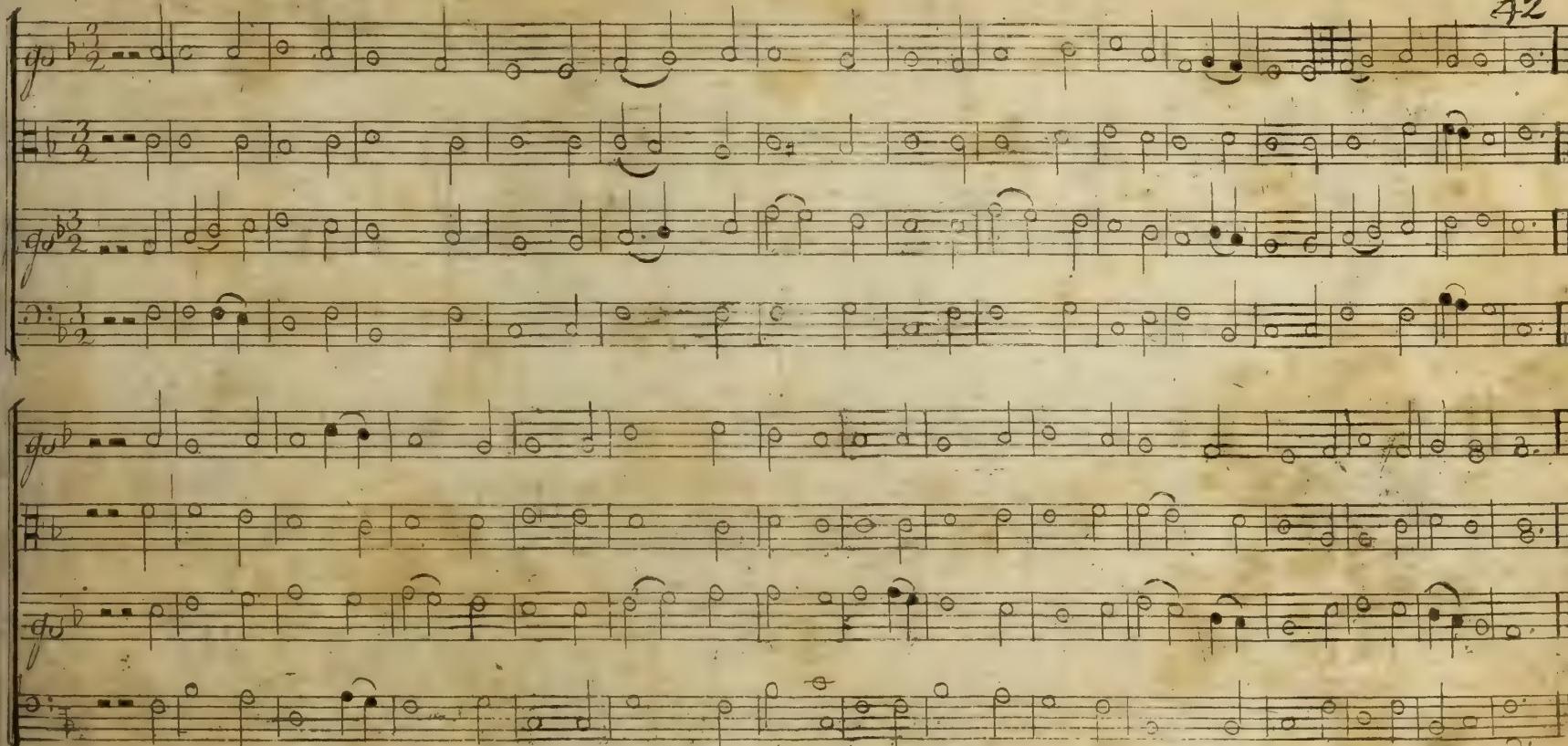
41 Springfield.

4 Jef is drinks the bitter cup sue Wine piter's treads alone Tears the graves and mountains up By his ex... pi... ring groans

8 Lo... the pow'r's of heaven he shuns Nature in convulsion lies The earth's profoundest center quakes the great lehovah dies

Christ Church Pf. 68.

42



G

45

Philadelphia

Let differmg nations join to celebrate thy fame & all the world O Lord combine to praise thy Glorious name

and all the world O Lord combine & all the world O Lord combine &c

And all the world O Lord O Lord combine

& all the world O Lord combine to Prai te to Praise to Praise thy glorious name

G 2

Windsor Pf. 39.

44



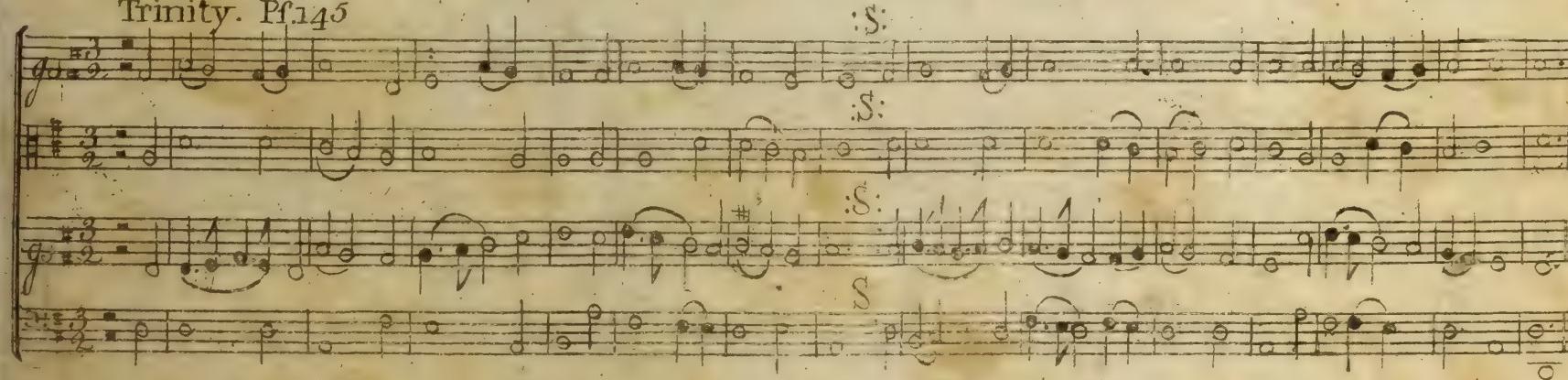
Trinity. Pf. 145

:S:

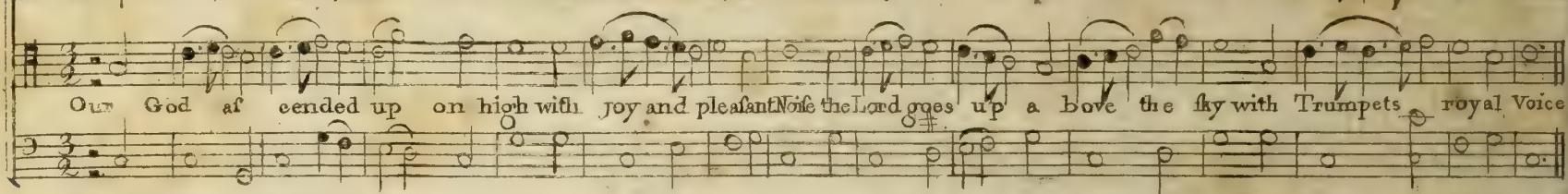
:S:

:S:

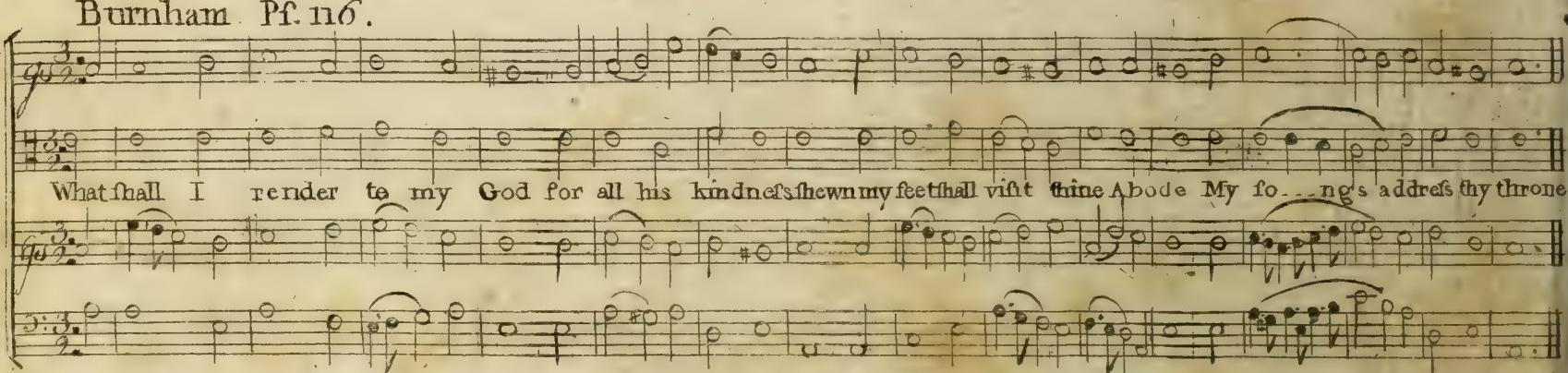
S



4.5 South Ockendon Pf. 47.



Burnham Pf. 116.



Morning Hymn

46

A wake my Soul awake mine eyes Awake my drowsy faculties Awake & see the newborn lightsprung from the da...rksome womb of Night

Moreton. Pf. 31.

Touch thou my Lips my Tongue un ty O Ld which art the only Key & then my Mouth shall tes...tify and Praise alway

Touch thou my Lips my Tongue un ty O Ld which art the only Key & then my Mouth shall tes...tify thy wondrous Works & Praise alway
thy wondrous Works & Praise alway

47 Isle of Wight



Rothwell Pf. 100.

A handwritten musical score for four voices or instruments. The top staff is in G major, common time. The second staff is in G major, common time. The third staff is in G major, common time. The fourth staff is in G major, common time.

Cheshunt Hymn 44th B.^a

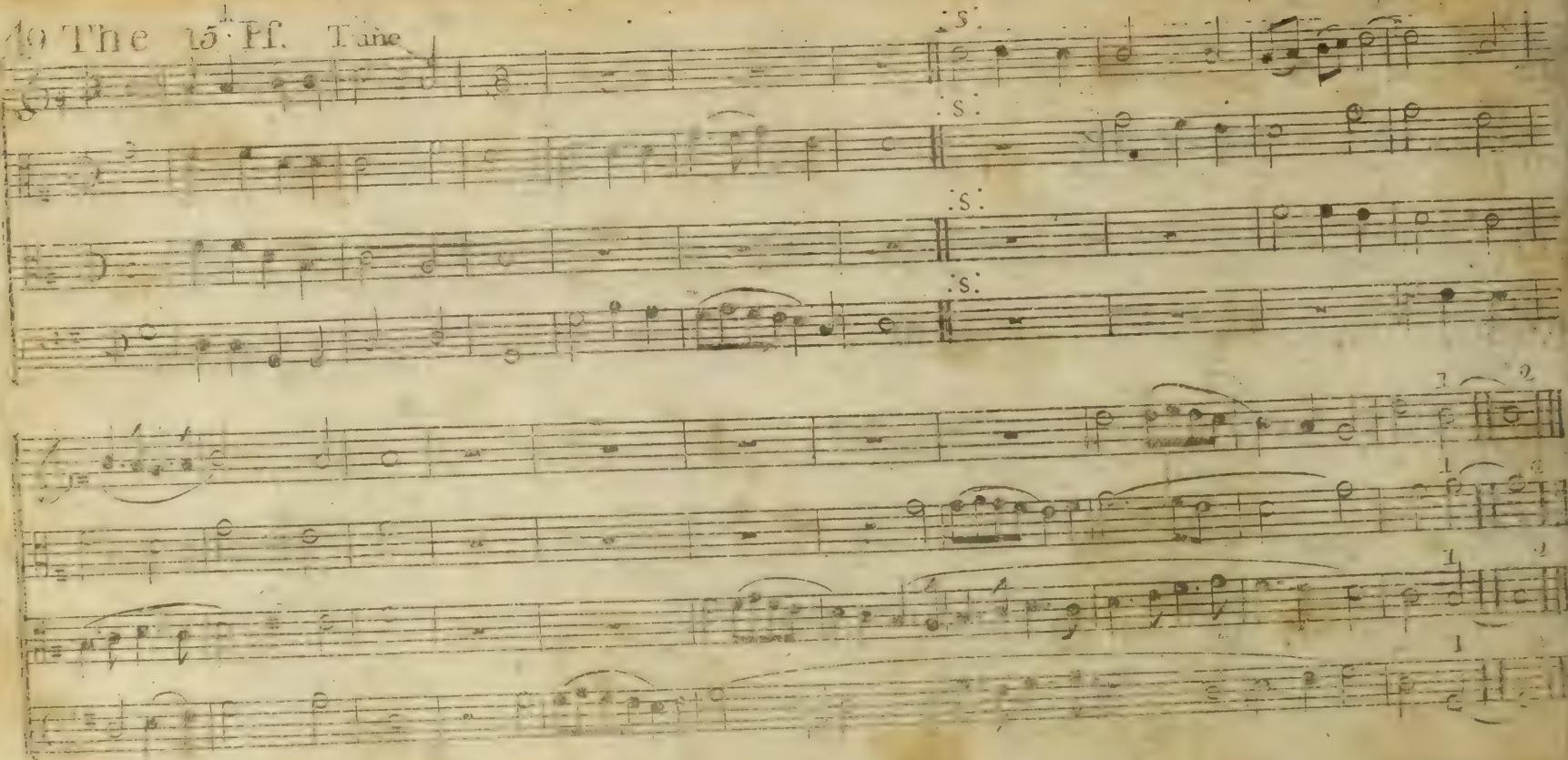
48

A handwritten musical score for four voices. The music is written on five staves, each with a treble clef and a common time signature. The first two staves contain lyrics:

Come sinners attend & make no delay Good News from a friend I bring you to day Glad
news of salva...tion come now and receive there's no condemnation to them that believe

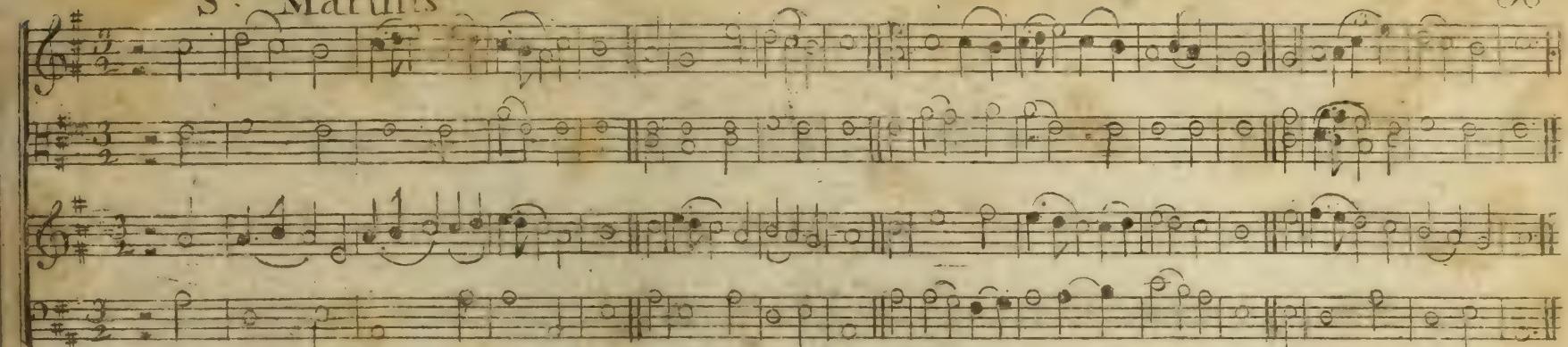
The score consists of five systems of music, each ending with a double bar line and a repeat sign. The vocal parts are separated by vertical bar lines.

19 The 15th Pf. Tane.

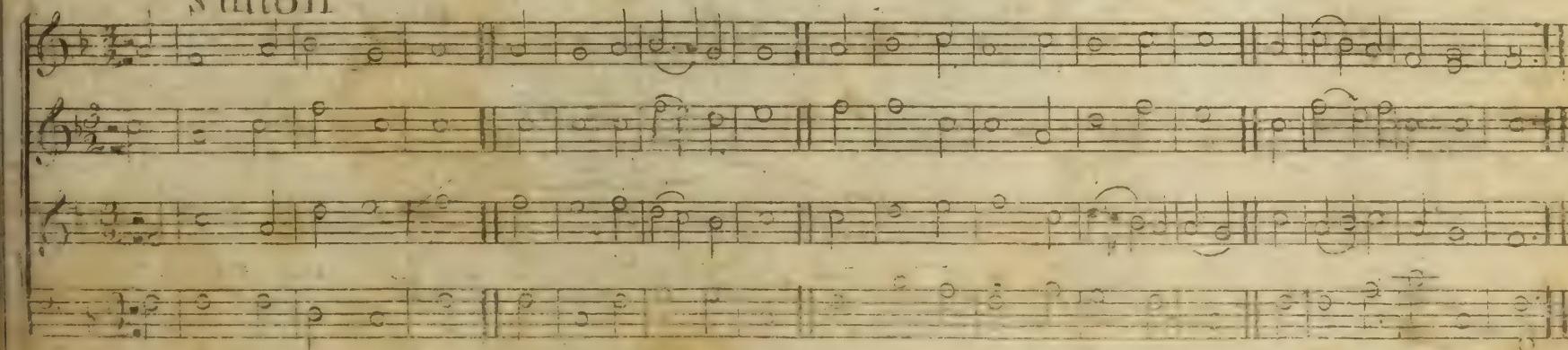


S: Martins

50



Sutton



51 Dalston Pf. 122 D.W

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on three staves, and the piano part is on a separate staff at the bottom. The score consists of two systems of music. The first system starts with the vocal entries and continues with the piano accompaniment. The second system begins with the piano accompaniment and continues with the vocal entries. The lyrics are written below the vocal staves.

How pleas'd & blest was I To hear the people cry Come let us seek our God to day

Yes with a cheerfull Zeal we hast to Zions Hill and there our vows and Honours pay

Christmas Hymn

52

Handwritten musical score for a Christmas Hymn, featuring four staves of music and lyrics.

The score consists of four staves, each with a different key signature and time signature:

- Staff 1: Treble clef, common time, key signature of one sharp (F#). Contains lyrics: "Glad tidings of a new born King".
- Staff 2: Bass clef, common time, key signature of one sharp (F#). Contains lyrics: "Hark Hark Hark Hark".
- Staff 3: Tenor clef, common time, key signature of one sharp (F#). Contains lyrics: "Hark Hark what news the Angels bring glad tidings of Glad tidings of a new born".
- Staff 4: Alto clef, common time, key signature of one sharp (F#). Contains lyrics: "Hark Hark".

Below the staves, there is a section labeled "S:" followed by "new born King Cho". The music concludes with two endings:

- Ending 1: "Born without sin from guilt secure".
- Ending 2: "Born of a Maid a Virgin pure".

Both endings include lyrics: "Born without sin from guilt secure" and "Born without sin from sin secure".

53 Psalm 25

1 Let my soul to God My trust ie in his name Let not my foes that seek my blood, still triumph in my shame, still triumph in my shame

24th or Norwich

My sorrows like a flood Impatient of restraint

Into thy bosom O my God Pour out a long complaint

Into thy bosom O my God

1

ANTHEM 1 Kings 8 Chap and Ps 132

54

O Lord O Lord O Lord God of Israel there's no God like thee in heavn above or on the earth beneath who keepest covenant and mercy who keepest covenant

that walk

before the

Arise arise

and mercy with those that walk that walk that walk before thee with all their heart

O Lord into thy resting place thou send the ark of thy strength

Arise arise

that walk

before thee

Let thy priests O Lord sing sing with joy fullness

Thou and the ark of thy strength be clothed with righteousness, and let thy saints

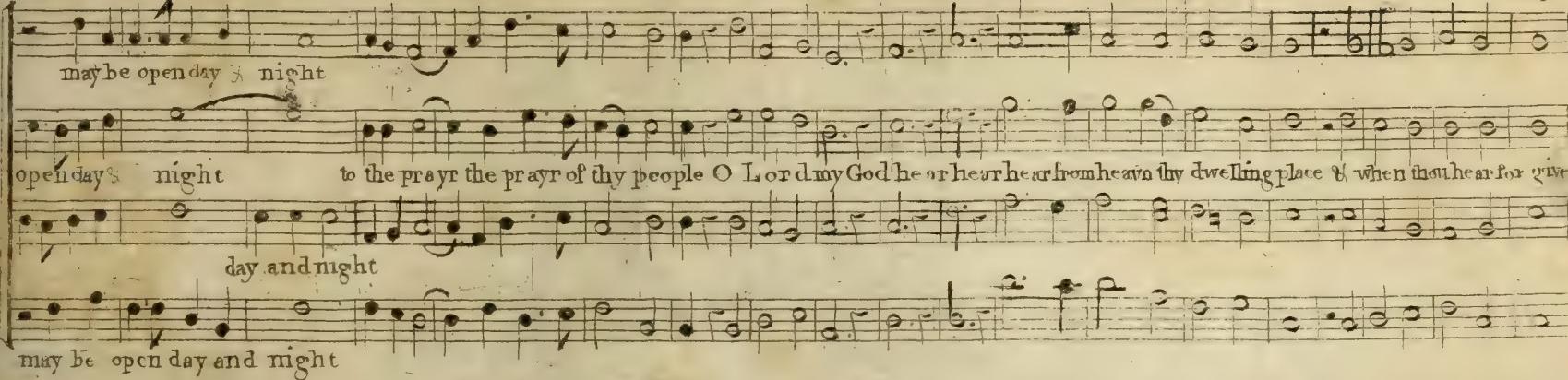
let thy priests O Lord sing with joy full nes

Behold the heav'n of heav'ns

But will God indeed dwell on earth? Behold the heaven and the heav'n of heav'ns cannot contain thee! yet have respect to the pray'r of thy servants that thy eyes maybe

Behold the heav'n of heavens

56



may be open day & night

open day's night to the prayr the prayr of thy people O Lord my God hear hear hear from heaven thy dwelling place & when thou hear for give

day and night

may be open day and night



and when thou hearst for give for thyser vant Davids sake turn not away turn not away yface of thine annointed

for the Lord hath chosen Zion

57

:S:

here will I dwell

:S:

:S:

for the Lord hath chosen Zion to be habitation for himself

this shall be my rest for ever this shall be my rest for ever here will I dwell

:S:

Soft

I will deck her priests with health I will deck her priests with health with health & her saints shall rejoice rejoice rejoice

rejoice & sing

from this time forth for e - - - -

Blessed blessed blessed be the Lord God of Israel

from this time forth for e - - - - ver for

from this time forth for e - - - - ver for e - - - - ver for e - - - - ver for

from this time forth for e - - - - ver for

ver from this time forth for ever for ever from this time forth

from

ever for ever for ever from this time forth for e - - - - ver for e - - - - ver for e - - - - more from this time forth for e - - - - ver for

from

e - - - - ver from this time forth for e - - - - ver

ever from this time forth for e - - - - ver from this time forth for

59

Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves. The top two staves are for the voices, with lyrics written below them. The bottom four staves are for the piano. The music is in common time. The vocal parts begin with a forte dynamic. The lyrics are:

this time forth for ever for e ver
ever for ever for ever for ever more from this time for ever for ever more from
this time forth for ever for e ver

The piano part ends with a "Grave" dynamic.

Grave

this time forth for ever for ever for ever for ever more from this time forth for ever more for ever more Amen

ANTHEM from sundry scriptures

60

A rise
for thy light

A rise arise shine shine O Zion
for thy light is come & the glory of the Lord is risen up on thee
for thy light
for thy light

and the glo ry
of the Lord is risen upon the and the glo ry of the Lord is risen upon thee
the glo ry

The musical score consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, and the third staff begins with a bass clef. The music features various note values including eighth and sixteenth notes, and rests. The lyrics are written below the music, corresponding to the notes. The score is numbered 60 in the top right corner.

61

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four systems of music, each with a treble clef, a key signature of one sharp, and a common time signature. The vocal parts are written on three staves above the piano part, which is on a separate staff. The vocal parts are mostly silent, with the piano providing harmonic support. The lyrics are written below the vocal staves.

And the gentiles shall come to thy light and kings and kings to the brightness of thy rising and the gentiles shall come to thy light and kings and kings to the brightness

for behold I bring you glad tidings glad tidings glad

of thy rising sing sing sing O heavens & be joyful earth behold I bring you glad tidings glad tidings glad

for behold

glad tidings glad tidings glad tidings glad

tidings glad tidings glad tidings glad tidings of great joy which shall be to all people glad tidings glad tidings

glad tidings glad tidings of great joy glad tidings

tidings glad

glad tidings of great joy glad tidings glad tidings glad tidings of great joy

glad tidings glad tidings of great joy glad tidings glad tidings glad tidings of great joy

glad tidings glad tidings glad tidings glad tidings glad tidings of great joy

glad tidings glad

63

to all all all people for unto you is born this day in the City of David a Saviour a Saviour who is Christ the Lord

and on earth peace and on earth peace

Glory glory glory be to God on high and on earth peace

peace...e peace...e goodwill towards men

peace and on earth peace & on earth peace

peace peace

S: Unto us a child is born

S: For unto us a child is born unto us a son is given his name shall be called wonderful counsellor the mighty God the everlasting

S:

For Vc. 1
2

Father the prince of peace peace Amen Hallelujah amen hallelujah amen a men amen a men a men

65 Bethesda Pf. 84 DW

A handwritten musical score for three voices (SATB) and piano. The score consists of six staves. The top staff is for the soprano, the middle for the alto, and the bottom for the bass. The piano part is on the far left, indicated by a treble clef and a bass clef. The music is in common time, with various key signatures (G major, C major, D major, F major). The lyrics are written below the vocal parts. The score is numbered 65 and labeled Bethesda Pf. 84 DW.

Lord of the Worlds above How pleasant & How fair the dwellings of thy Love thine
earthly Temples are to thine abode my Heart aspires with warm de-sires to see my GOD

An Anthem Saml 2^d Chap. Ist Ver. 19th

66

A handwritten musical score for a three-part anthem. The score consists of four systems of music, each with a treble clef and a key signature of two flats. The time signature varies between common time (indicated by 'C') and 2/4 time (indicated by '2'). The vocal parts are labeled 'Soprano' (S), 'Alto' (A), and 'Bass' (B). The lyrics are written below the bass part in each system. The first system starts with a soprano solo. The second system begins with an alto solo. The third system begins with a bass solo. The fourth system returns to a soprano solo. The lyrics are as follows:

How are the mighty mighty fallen How are the mighty fallen
The Beauty of If rael is slain upon thy high Places

How are the mighty mighty fallen How are the mighty fallen
The Beauty of If rael is slain upon thine high Places

K

67

Tell it not in Gath publish it not in the streets of Askelon

Tell it not in Gath publish it not in the streets of Askelon

Tell it not in Gath publish it not in the streets of Askelon lest Daughters of Phi

Tell it not in Gath publish it not in the streets of Askelon

Ye Daughters of

listines rejoyce

Lest the Daughters of the uncircumcised triumph

weep over Saul wee - p

Israel weep weep - p weep over Saul who cloathed you in Scarlet who cloathed you in Scarlet with other delights

weep over Saul wee - p

wee - p weep over Saul

S:

O Jonathan

How are the mighty mighty fallen in the midst of the Battle thou wast slain

S:

O Jonathan

S:

O Jonathan

69

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four staves. The top two staves are for the voices, and the bottom two staves are for the piano. The music is in common time. The vocal parts are in soprano, alto, and tenor/bass. The piano part includes bass and harmonic indications. The lyrics are written below the vocal staves. The score is numbered 69 at the top left.

in thine high places thou waitst ~~Slain~~ in thine high Places

I am distressed for thee my Brother Jonathan

A continuation of the handwritten musical score. It starts with a blank piano staff, followed by a vocal line for "very pleasant hast thou beenun to me." Below this, another vocal line begins with "thy love to me was wonderful thy love to me was wonderful passing the Love". The score continues with piano accompaniment.

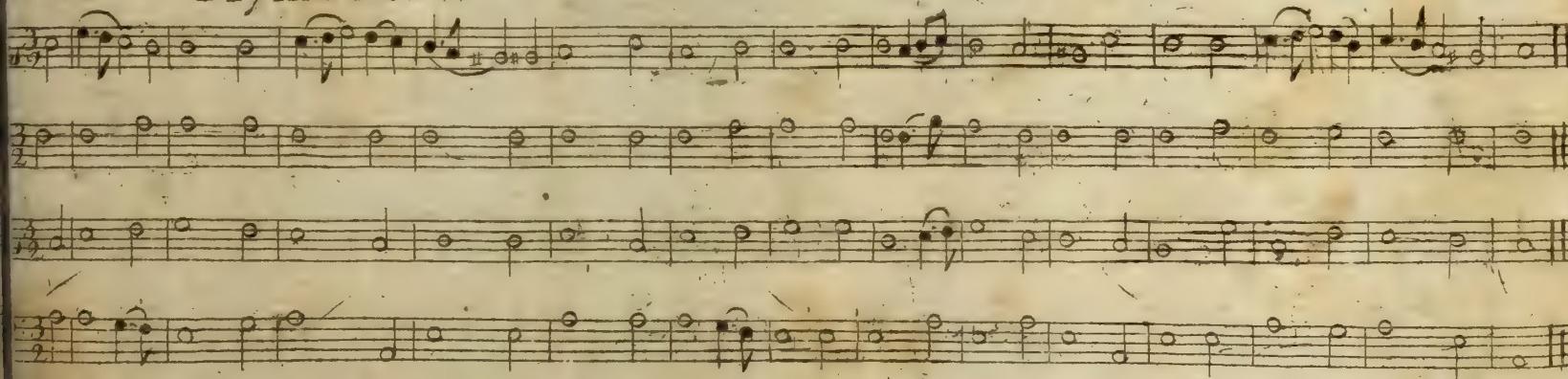
S:

74

S:

How S: are the mighty mighty fallen the weapons of War perish'd & the weapons of War perisht.

Voman Plymouth



71 An Anthem Exodus 15:6

A handwritten musical score for three voices (Soprano, Alto, Tenor) and organ. The music is written on five staves. The vocal parts are in common time, and the organ part is also in common time. The vocal parts are in soprano, alto, and tenor voices. The organ part is in basso continuo. The music consists of two systems of music. The first system starts with the soprano and alto parts. The second system starts with the tenor part. The lyrics are taken from the King James Version of the Bible, Exodus 15:6. The lyrics are as follows:

I will sing will sing unto the Lord
I will sing will sing unto the Lord for he hath triumphed
I will sing will sing unto the Lord for he hath triumphed for he hath triumphed
he hath triumph'd triumph'd triumph'd triumph'd for he hath triumph'd gloriously
he hath triumph'd for he hath triumph'd gloriously the horse & his rider hath he throw
he hath triumph'd triumph'd triumph'd triumph'd triumph'd for he hath triumph'd gloriously

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves. The first three staves are soprano, alto, and tenor/bass respectively. The fourth staff begins with a bass clef and continues with soprano, alto, and tenor/bass parts. The fifth staff begins with a bass clef and continues with soprano, alto, and tenor/bass parts. The sixth staff begins with a bass clef and continues with soprano, alto, and tenor/bass parts. The vocal parts are written in common time with various note heads and stems. The piano part is indicated by a treble clef and a bass clef with a series of vertical strokes representing bass notes. The lyrics are written below the vocal parts, corresponding to the music. The score is numbered 72 in the top right corner.

n into the sea The Lord is my strength is my strength & song & he is become is become my salvation he is my God my
ere,

Fathers God he is my God my Fathers God and I will exalt him and I will exa. It him The
alt him exa. It him
a - r - it him

75

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of five systems of music. The first system begins with a soprano vocal line and a piano accompaniment. The lyrics "Lord is a man of War! the Lord is a man of War! the Lord is his name" are written below the vocal line. The second system continues with the soprano and piano. The lyrics "thy righthand O Lord is become glo-
rious glo-rious glo-rious in powr" are written below the vocal line. The third system begins with an alto vocal line and a piano accompaniment. The fourth system begins with a tenor/bass vocal line and a piano accompaniment. The fifth system concludes the piece with a soprano vocal line and a piano accompaniment. The lyrics "Thy right hand O Lord hath dash'd in pieces, hath dash'd in pieces dashain" are written below the vocal line.

S:

S:

The Lord shall reign for ever & ever shall reign for ever for ever & ever ever ever

S:

1

2

3

The enemy

pieces the Enemy

S:

1

2

3

and I will draw my sword I will draw my sword my hand my hand shall destroy them

thou didst blow with thy wind the

Sea coverd them they sank as lead in the migh - ty waters they sank as lead in the migh -

who is like unto the O Lord a mongst the Gods

Who is like the who is like the O Lord glorious in holines

ty waters

The Lord shall reign for ever and

fearful in praises doing wonders doing wonders doing won

ders

Amen

ever shall reign for ever for ever and ever ever ever

A

A

A

A

A

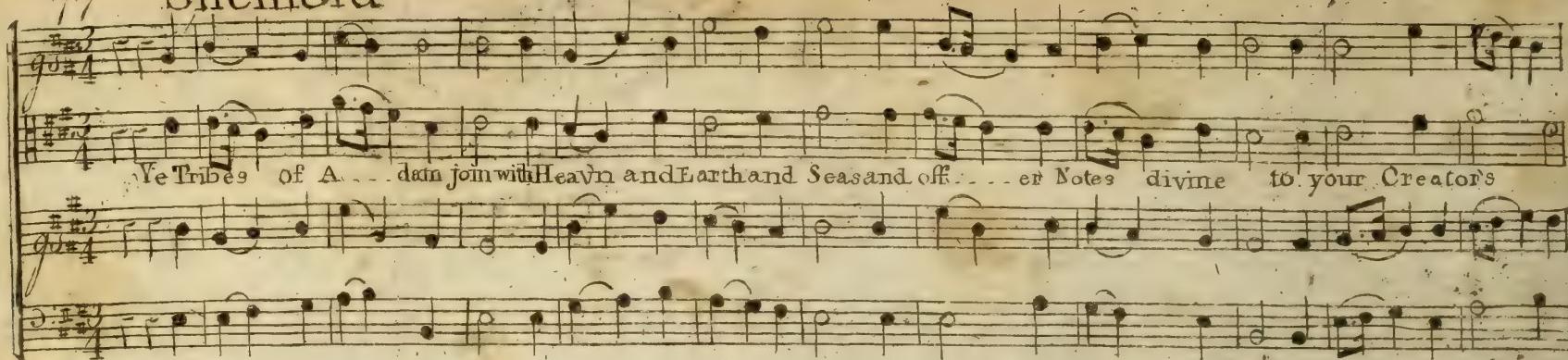
A

A

A

Sheffield

77

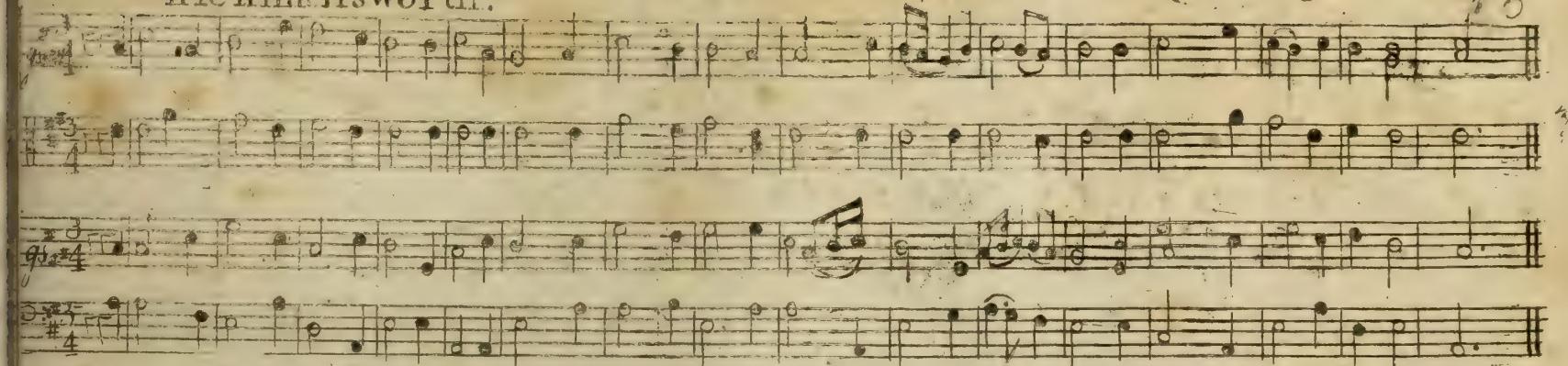


A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) in common time. The key signature is G major (no sharps or flats). The music consists of four staves of sixteenth-note patterns. The lyrics are as follows:

Praise ye ho...ly Throng of Angels bright in worlds of Light beg...in the 1^o song

Rickmansworth.

18



North Street



70 Dernbigh

From all who dwell below the skies let the creature's praise arise Let the Redeemer's name be sung th-

ev ry land by ev ry tongue Eternad are thy mercies Lord Etern al truth attends thy word Thy praise shall sound from

evry by shore to shore Till suns shall rise and set no more till suns shall rise and set no more till suns shall rise and set no more

Soft Loud Soft Loud

Lydd Pf. 149

80

Handwritten musical score for 'Lydd Pf. 149'. The score consists of three staves of music in common time (indicated by '3'). The first staff uses a soprano C-clef, the second staff an alto F-clef, and the third staff a bass G-clef. The key signature is one sharp (F#). The music features various note heads, stems, and rests. The lyrics are written below the music:

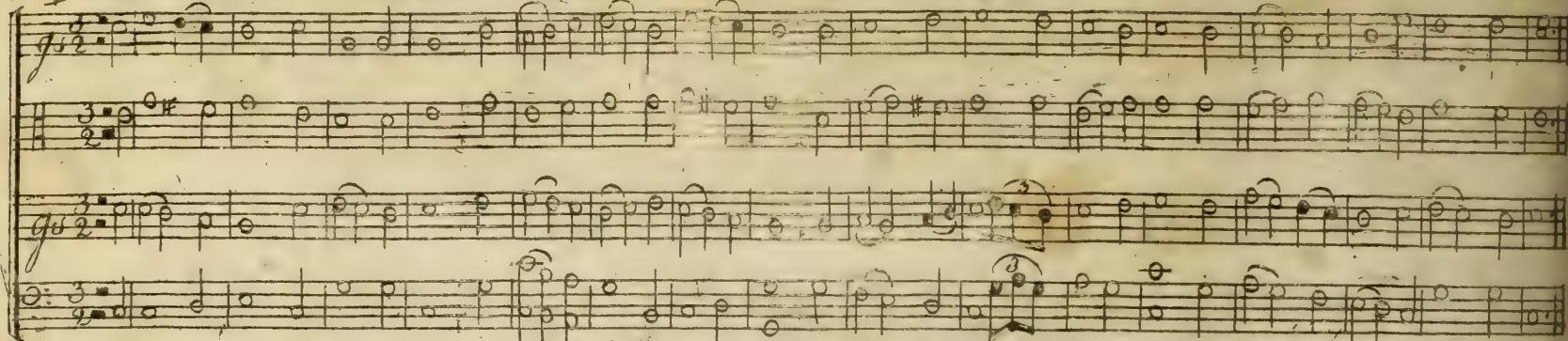
Sing ye unto the Lord our God a new rejoicing Song and let the praise of him be heard his holy Saints among

Mington

Handwritten musical score for 'Mington'. The score consists of three staves of music in common time (indicated by '3'). The first staff uses a soprano C-clef, the second staff an alto F-clef, and the third staff a bass G-clef. The key signature is one sharp (F#). The music features various note heads, stems, and rests. The lyrics are written below the music:

This life's a dream an empty shew but the bright world to which I go hath joys substantial & sincere when shall I wake when shall I wake and find me there

81 All Saints Pf. 36



Cantabury

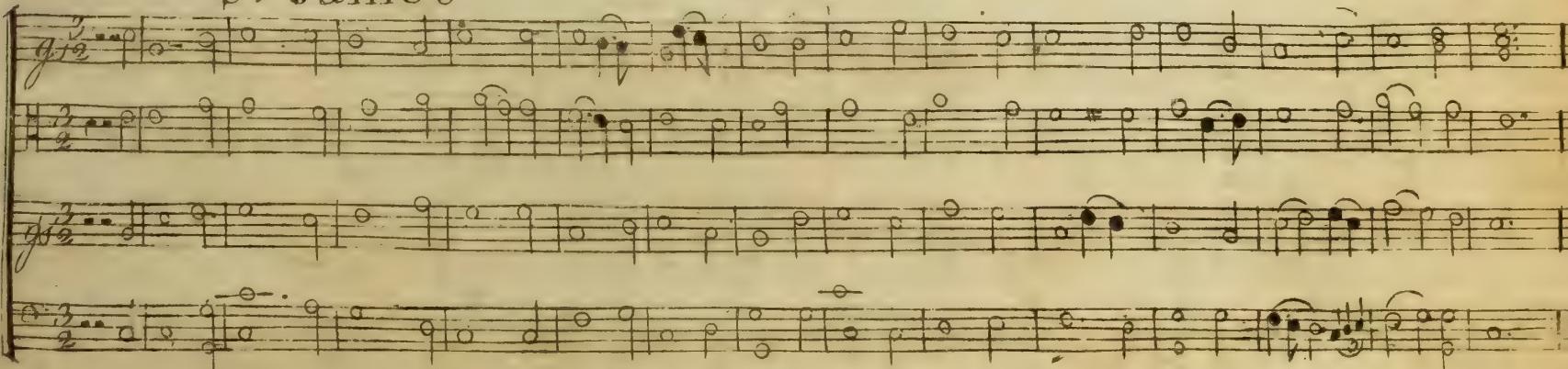
A handwritten musical score for four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time. The music consists primarily of eighth-note patterns. The lyrics are written below the first three staves:

Why do we mourn departing Friends or shake at Deaths Alarm tis but the Voice that Jesus sends to call them to his Arms

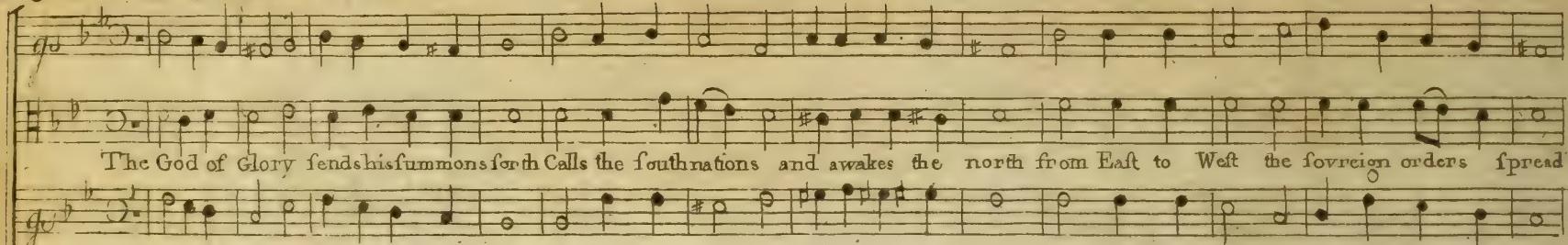
Gallerie No. 1.



S^t. James.



83 Landaff Pf. 50



The God of Glory sends his summons forth Calls the south nations and awakes the north from East to West the sovereign orders spread



Thro distant worlds and regions of the dead the trumpet sounds hell trembles heav'n rejoices Lift up your heads ye faints with cheerful voices



"L."

Denmark



Before Je-ho-vah's awful throne Yenations bow with sacred joy Know that thy Lord is God alone He can create and



he destroy he can create and he destroy His sovereign powr without our aid Made us of clay & formed us men & when like wandering



85

Shep we strayd He brought us to his fold again he brought us to his fold again

We'll crownd thy gates with thankful

Songs high as the beat in our voice raise And earthy earth with her ten thousand thousand tongues shall fill thy court with sounding praise shall

fill thy courts with sounding praise shall fill shall fill thy courts with sounding praise Wide wide as the world is thy command vast as eternity eternity thy

love firm o's a rock thy truth must stand When rolling years shall cease to move shall cease to move when rolling years shall cease to move when rolling years shall cease to move

87 Paria 148 Pf.

Ye boundless realms of joy Exalt your maker same his praise your song's employ above the starry frame
your voices raise ye cherubim & seraphim your voices raise ye cherubim and seraphim to sing his praise
your voices raise ye cherubim & seraphim to sing his praise your voices raise ye cherubim and seraphim to sing his praise
your voices raise ye cherubim and seraphim to sing his praise your voices raise ye cherubim and seraphim to sing his praise

Washington

88

Ye sons of men with joy record the various wonders of the Lord And let his pow'r & goodness be found Thro' all y'

:S:
tribes the world a-round :S: Let the high heav'n's your song invite those spacious fields of where
:S: Let the high heav'n's your song invite those spacious fields of brilliant light where
Let the high heav'n's your song invite those spacious fields of brilliant light where sun Moon & planets roll

89

Brilliant light where Sun & Moon & planets roll and Stars that glow from pole to pole and Stars that glow from pole to pole.

Sun and Moon and planets roll and Stars that glow from pole to pole.

Stars that glow from pole to pole, where Sun & Moon & planets roll and Stars that glow &c.

Haffield

To thee my God & Saviour I by Day & Night address'd my cry vouchsafe my mournful voice to hear,

my distress incline ineline shime Ear

To my distress incline thy Ear incline shime Ear

THE ANTHEM

11. 24

90

Lift up your Heads O ye Gates ye Gates and be ye lift up you

Lift up your Heads O ye Gates and be ye lift up ye

Lift up your Heads O ye Gates and be ye Lift up ye

everlasting Doors and the King of Glo ry thall come in and the King of

everlasting Doors and the King of Glo ry of Glo ry shall come in

and the King or Glo ry and the King or Glo ry shall come in

91

Glo... ry shall come in shall come in and the King of Glory shall come in

and the King of Glo... ry shall come in and the King of Glory shall come in

and the King of Glo... ry shall come in

it is the Lord Strong

the Lord strong and Migh... ty

it is the Lord Strong

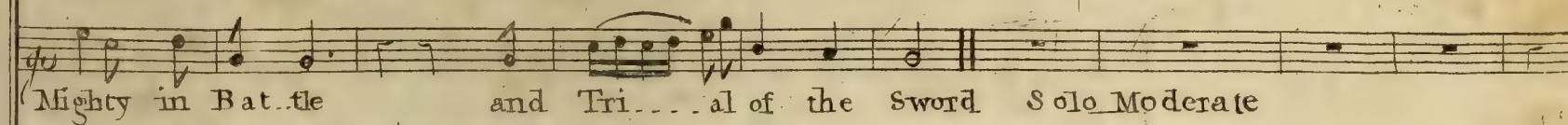
and Migh... ty

who is the King of Glory

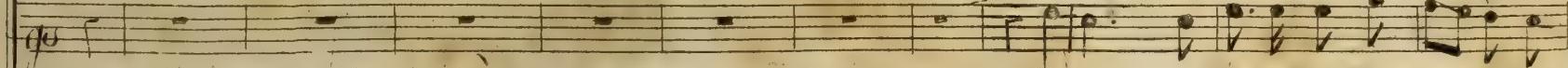
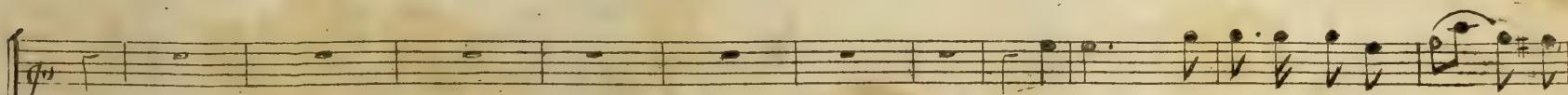
it is the Lord

Strong and Migh... ty

02



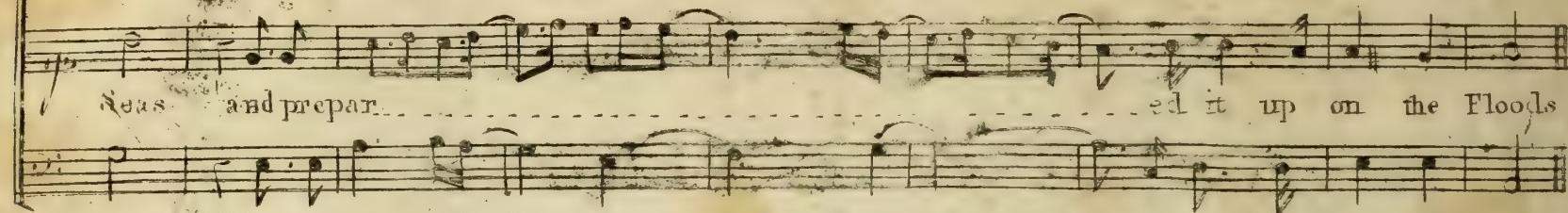
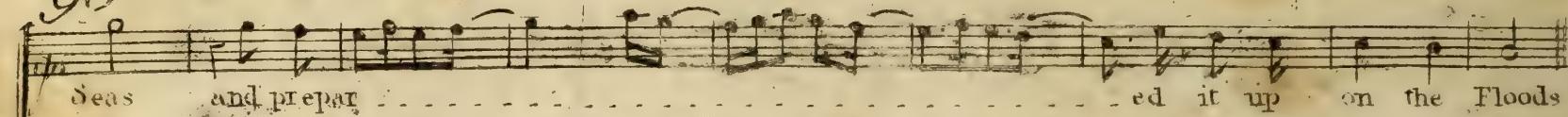
and Tri.....al of the Sword the Earth is the Lords & all that there in



18 the Compass of the World and all

that dwell therein

95



Fairfield

94

God is our refuge in distress a present help when dangers press In him undaunted we'll confide The Earth were from her center

left and Mountains in the Ocean lost

Torn piecemeal by the roaring Tide

Torn piecemeal by the roaring Tide Torn piecemeal by the roaring Tide

95 Hannover

A handwritten musical score for three voices. The music is written on three staves, each with a different key signature and time signature. The first staff starts in common time with a key signature of one sharp. The lyrics are:

O thou to whom all Creatures bow
O thou to whom all Creatures bow within this Earth...ly Frame Thro all the world how
O thou to whom all creatures bow O thou to whom all Creatures bow
O thou to whom all creatures Creatures bow

The second staff starts in common time with a key signature of two sharps. The lyrics are:

how glorious is thy Name

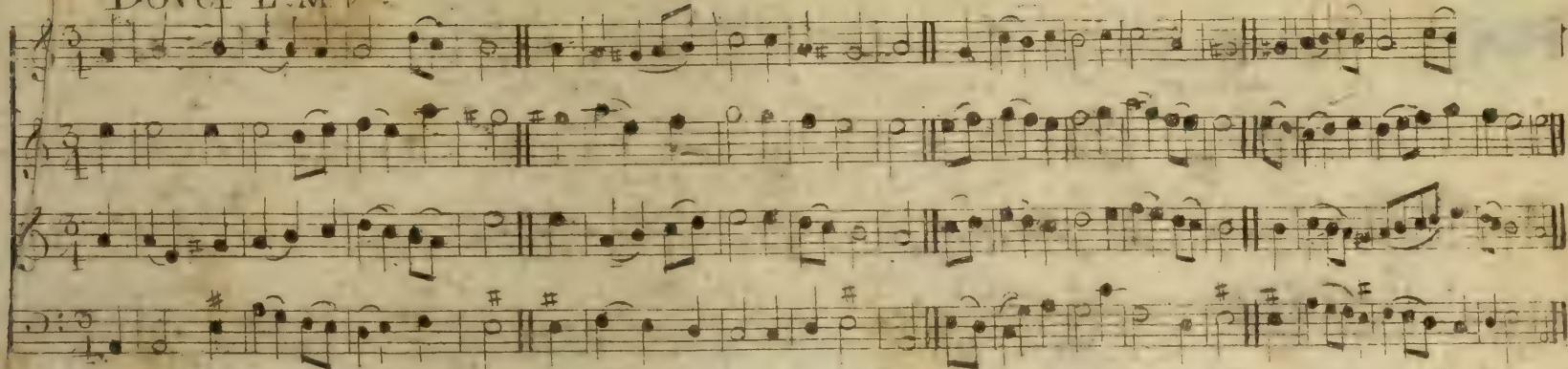
great art thou How glorious is thy Na.....me how glorious is thy Name

The third staff starts in common time with a key signature of one sharp. The lyrics are:

How glorious is thy Name how glorious is thy Name
How glorious is thy Name how glorious is thy Name

How glorious is thy Name how glorious is thy Na.....me

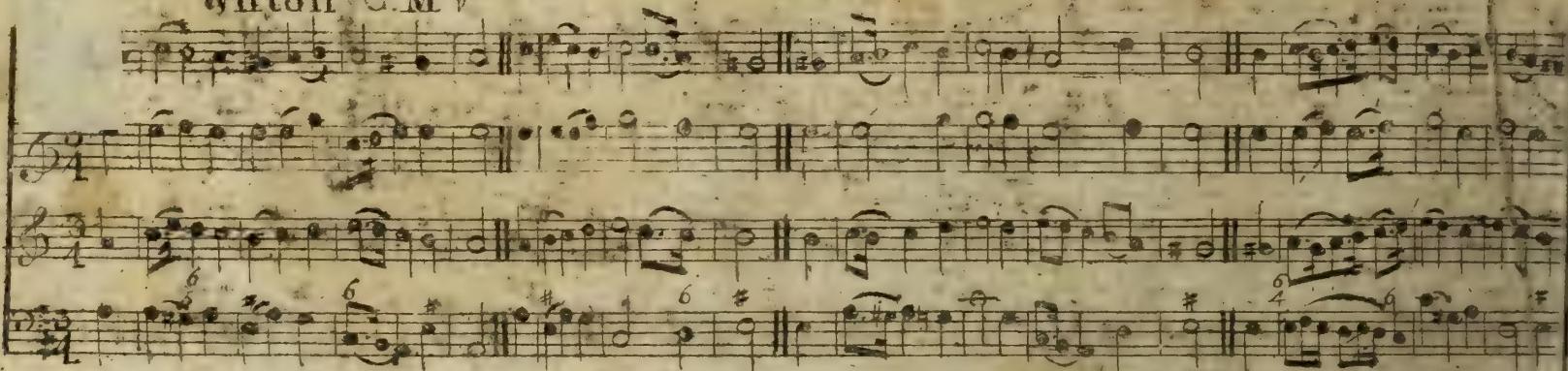
Dover L.M. b.



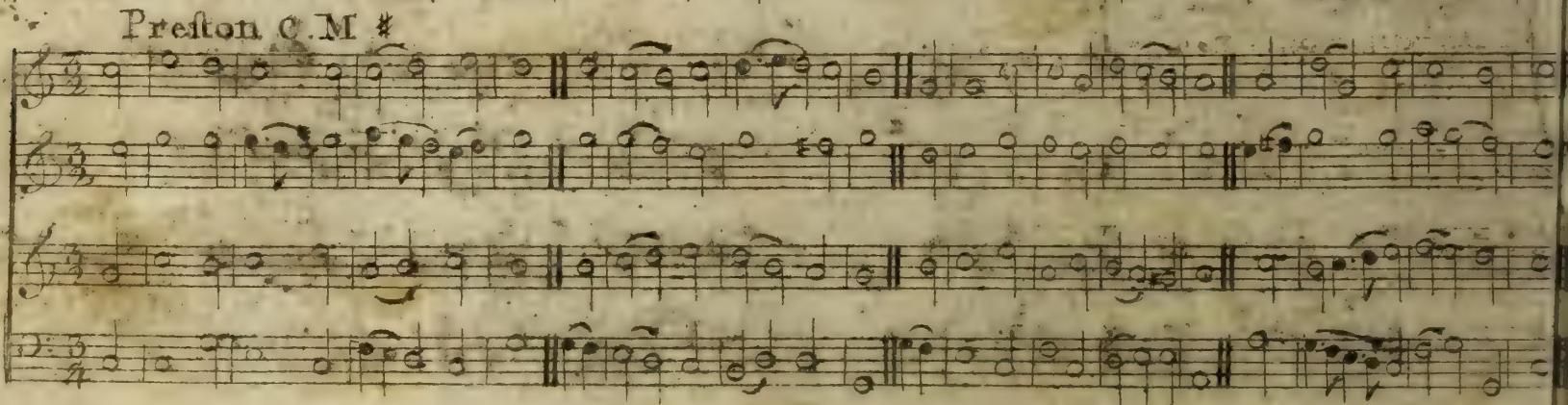
Stoke L.M. b.



Wilton C.M.

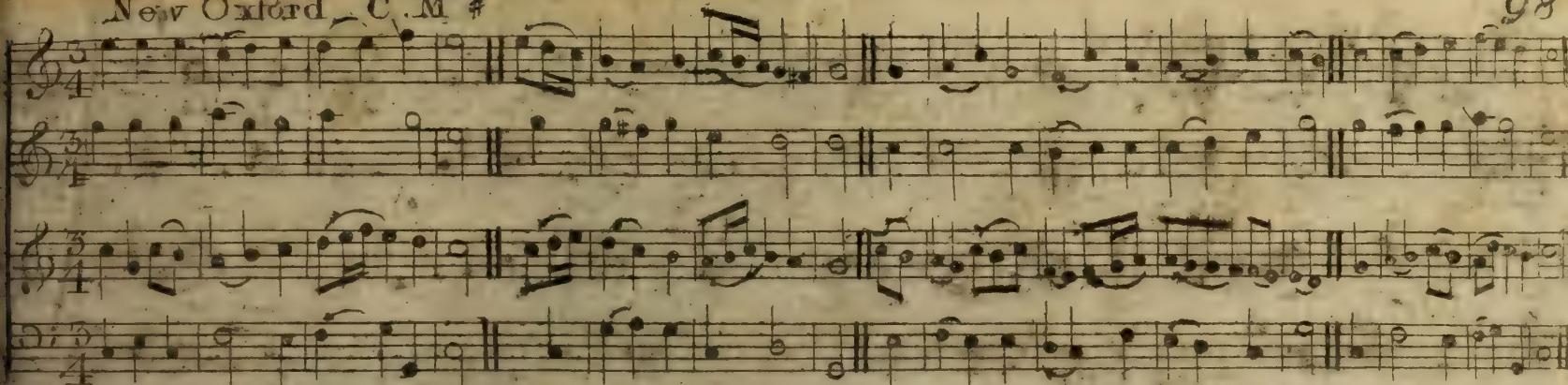


Preston C.M.

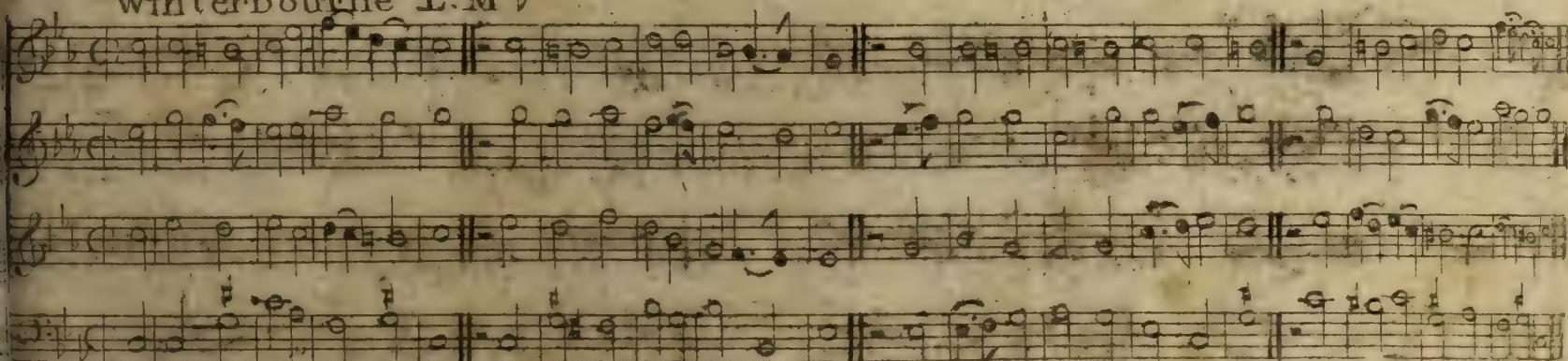


New Oxford C. M. #

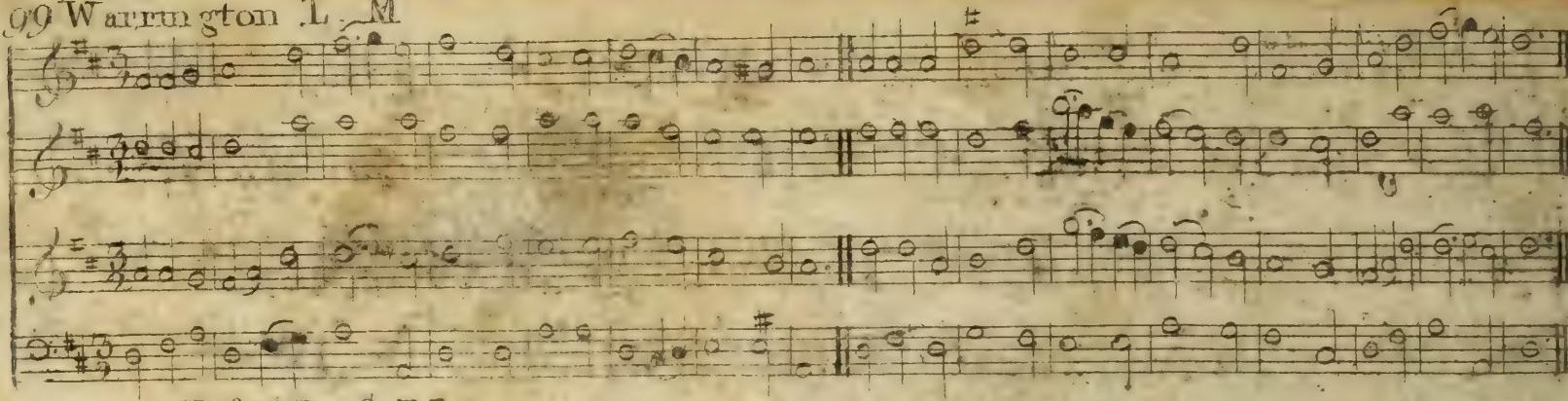
98



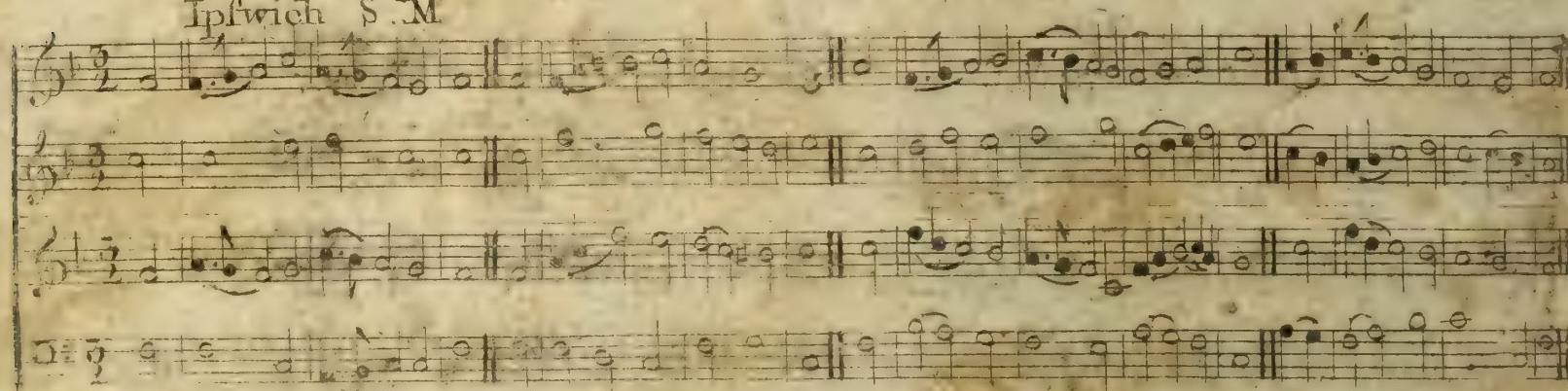
Winterbourne L. M. b



99 Warrington L M

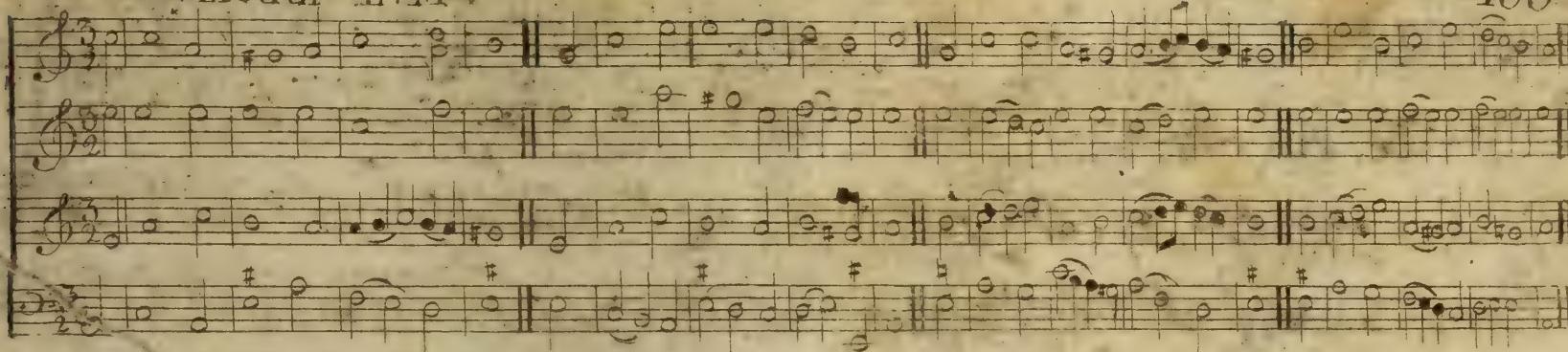


Ipswich S M



Plymouth L.M. b

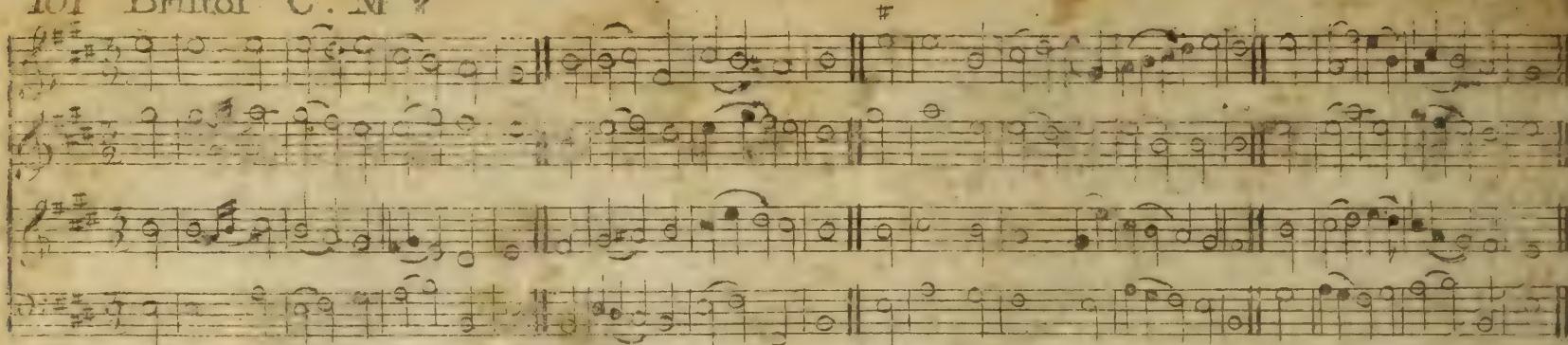
100



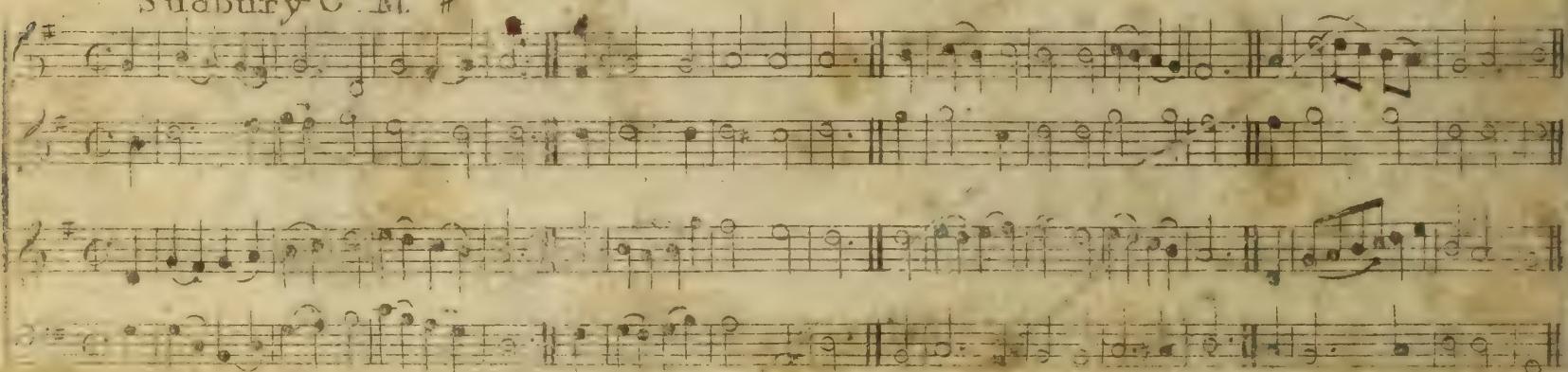
New York L.M.



101 Bristol C. M.



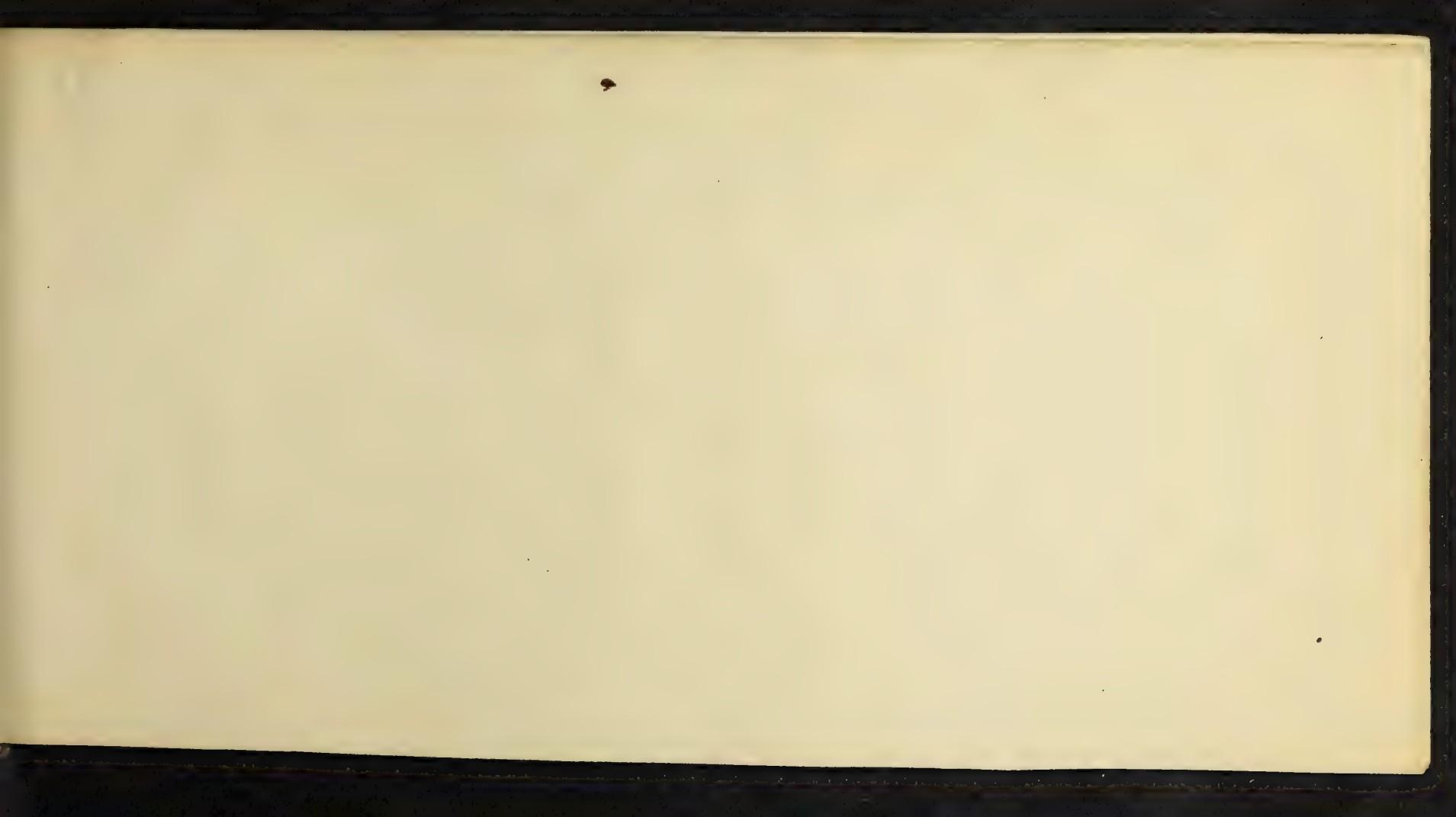
Sudbury C. M.

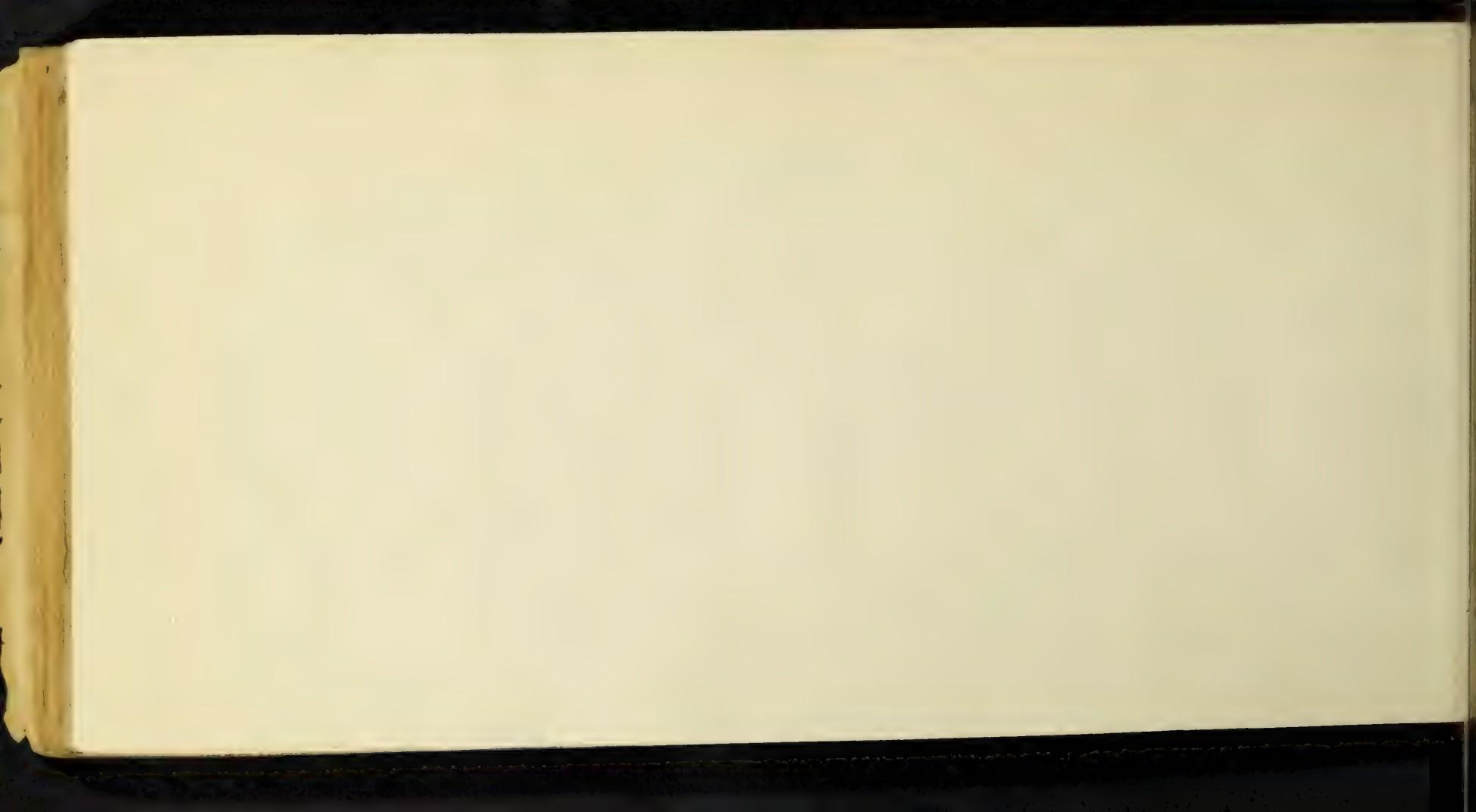


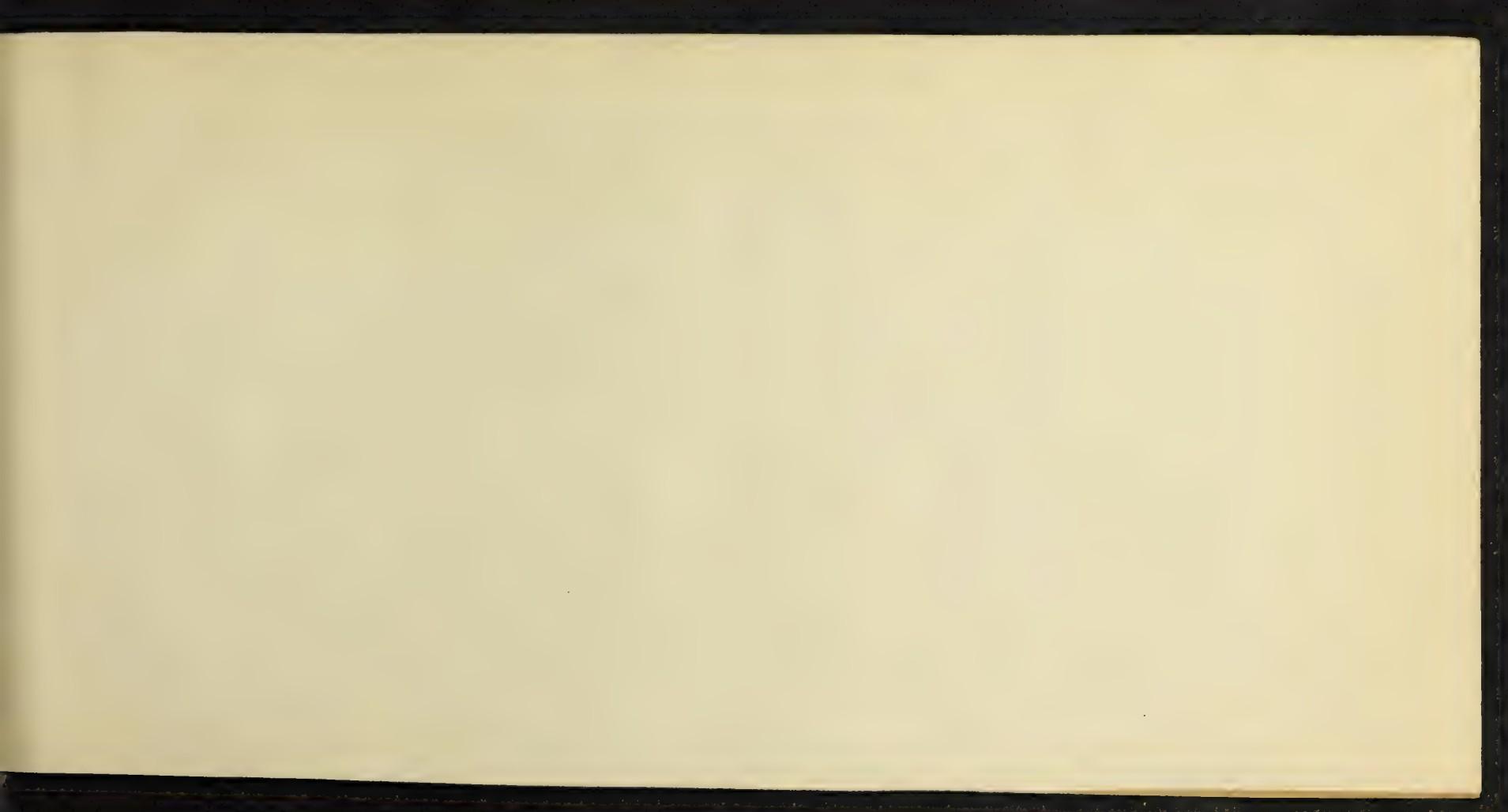
My soul thy great creatures shew
When clothe I in his celestial rays
His infinite majesty appears
And like a robe his glory waves

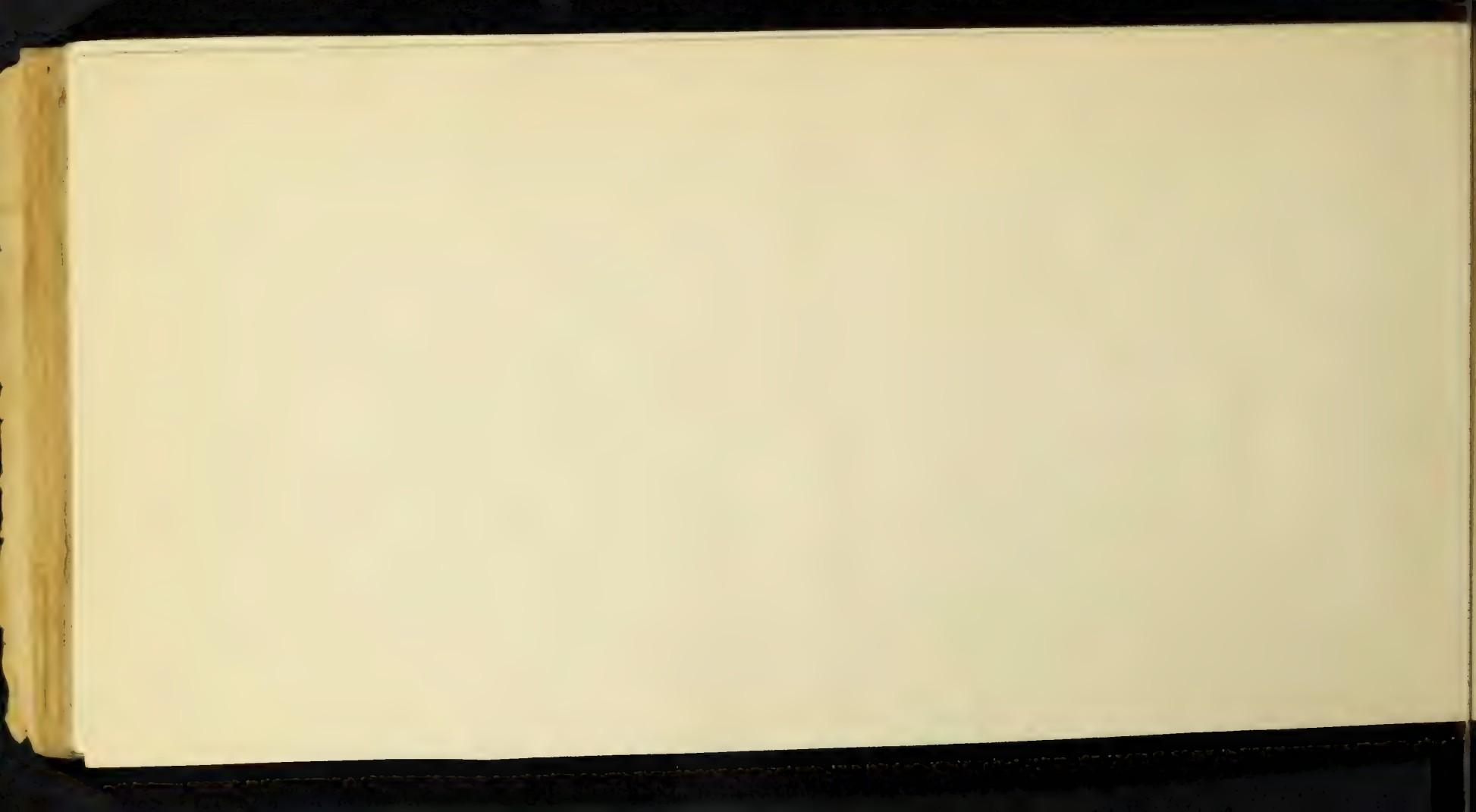
γ

μ

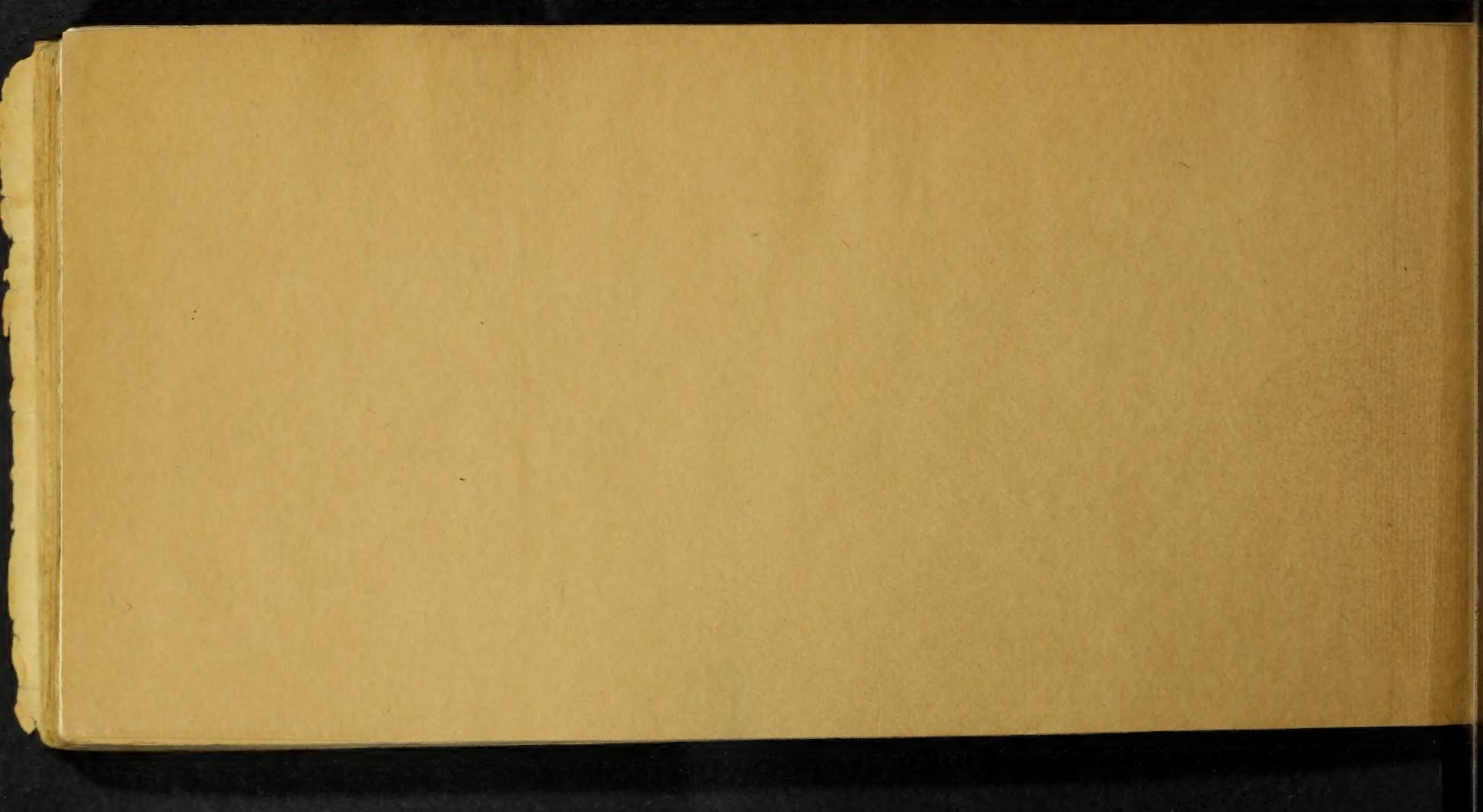








I



APR 22 1938

